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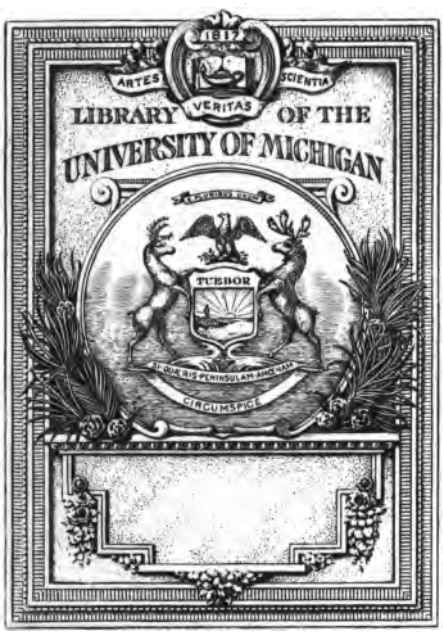
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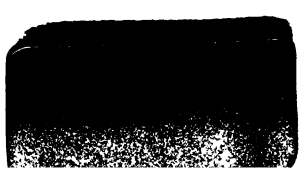

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TWENTIETH CENTURY TEXT-BOOKS

SHORTER POEMS OF GOETHE AND SCHILLER

IN CHRONOLOGICAL ORDER

SELECTED AND ANNOTATED BY

W. H. VAN DER SMISSEN, M. A.

PROFESSOR OF GERMAN IN UNIVERSITY COLLEGE, TORONTO

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Freunden gilt das dritte Glas,
Zweien oder dreien,
Die mit uns am guten Tag
Sich im Stillen freuen
Und der Uebel trübe Nacht
Leis und leicht zerstreuen;
Diesen sei ein Hoch gebracht,
Alten oder neuen!

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PREFACE

It is no longer necessary to excuse or defend the chronological arrangement of poetical selections, which lends an additional interest both to the individual poems and to the collection as a whole. It is believed that the present little book is the first attempt not only to treat the two greatest of German poets conjointly in this way, but to weave together the biographical sketch and the poems in chronological order.

While, however, the advantages and charms of such a plan are self-evident, it must not be forgotten that each poem is to be regarded and enjoyed also for its own sake as a work of art, without reference to the temporary and accidental circumstances to which it owes its origin and existence.

The order in which the extracts are arranged is throughout (with the single exception of No. 95) strictly chronological, as far as positive information as to their date is accessible. In the case of poems of doubtful or indeterminable date, their position is determined by the weight of evidence, or by their general agreement with the poetry of the period to which they are assigned.

The text of Goethe's poems follows accurately, with one or two exceptions, the orthography and punctuation of the classical Weimar edition; in the case of Schiller, the Hempel edition is followed. References to Goethe's

works are made to both the Weimar and Hempel editions, since the former may not always be accessible to the student; references to Schiller's works are to the historico-critical edition of Goedeke.

The early youthful poems of both poets have been passed over in this selection, as it was thought undesirable for the student to approach the study of their lyrics through so unfavorable a channel.

The bibliographical matter inserted, though not making any pretense at completeness, will, it is hoped, be sufficiently extensive to be of use to the student. For those skilled or interested in music, a selection of musical renderings of various lyrics is given, taken chiefly from Loeper.

The basis of any selection is necessarily subjective, and largely dependent on the personal predilections of the selector. In this instance, however, the general editor of the series, Prof. H. S. White of Harvard, has given the advantage of his own taste and opinion. The present selection aims to represent not only every phase, except Juvenilia, in the development of each poet, but also every species of shorter poem to be found among their productions: sentimental and humorous, grave and gay; *Lied*, epigram, elegy, ballad and rhymed proverb. Although every lover of these poets must necessarily miss, in so limited a selection, many of his favorites, it is yet hoped that at least every one of those offered will be enjoyed, and that they may all become favorites with those who make use of this little book.

The editor begs to acknowledge with profound gratitude the uniform kindness and courtesy extended to him by Geheimrat Dr. Suphan, Director of the Goethe-Schiller Archiv at Weimar, and by the members of his

staff; especially to Dr. Carl Schüddekopf for valuable suggestions, and to Dr. Julius Wahle for ungrudging assistance. A similar acknowledgment of unvarying courtesy and valuable help is gratefully extended to the officials of the Hof- und Staatsbibliothek and of the University Library at München, and particularly to Dr. Georg Wolff of the latter institution.

Hettner's great history of the literature of the eighteenth century forms the basis of the biographical matter, to which may be added, for Goethe's life down to his departure for Italy, Bielschowsky's biography, and for Schiller, Kuno Fischer's *Schiller-Schriften* and Harnack's life.

The commentaries of Loeper, Viehoff and Düntzer have been constantly consulted, and a general acknowledgment of indebtedness to these three scholars must replace detailed quotation, where the latter has been omitted. Heuwes' edition of Goethe's lyrics and of the ballads of both poets has also been consulted, as well as Turner and Morshead's admirable and scholarly edition of Schiller's lyrical poems.

These acknowledgments are fittingly closed by a tribute of thanks to Prof. H. S. White of Harvard University for constant cooperation and encouragement.

The work done in connection with this little volume has been a labor of love and an exceeding great profit to the editor. If it should assist those to whom it is offered to a proportionate growth in knowledge of and in admiration and love for the German Dioscuri and their poetry, its object will have been fully attained.

W. H. VAN DER SMISSEN.

UNIVERSITY COLLEGE, TORONTO,
March, 1903.

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EXPLANATION OF ABBREVIATIONS AND REFERENCES

Bl. = Blume, L. Goethes Gedichte. Auswahl in chronologischer Folge mit Einleitung und Anmerkungen. Wien.

Br. = Goethes Briefe. (Abtheilung IV von den Werken.) Herausgegeben im Auftrage der Grossherzogin Sophie von Sachsen. Weimar.

cf. = compare.

D. = Düntzer, H. Goethes lyrische Gedichte erläutert. 8. Aufl. Leipzig, 1898.

Eck. = Eckermann, Gespräche mit Goethe.

f.; ff. = following (line or lines, page or pages, etc.).

G. = Goethe.

G G. = Schriften der Goethe Gesellschaft. Weimar.

G J. = Goethe Jahrbuch. Frankfurt a. M.

H. = Goethes Werke, publ. by Hempel. Berlin.

L. = Goethes Gedichte. Mit Einleitung und Anmerkungen von G. von Loeper. Berlin, 1883.

S. = Schiller.

S G. = Briefwechsel zwischen Schiller und Goethe. 1794–1805. 2d ed. 2 vols. 1856.

S H. = Briefwechsel zwischen Schiller und W. v. Humboldt. 2. Ausg. Stuttgart, 1876.

S J. = Schillers Briefe, herausg. von F. Jonas. 7 vols. 1892–96.

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T M. = Selections from Schiller's Lyrical Poems, ed. E. J. Turner and E. D. A. Morshead. London, 1886.

V. = Viehoff, H. { Goethes Gedichte erläutert. Stuttgart, 1876. / Schillers Gedichte erläutert. Stuttgart, 1876.

W. (in references to Goethe) = Goethes Werke. Herausgegeben im Auftrage der Grossherzogin Sophie von Sachsen. Abth. I. Weimar.

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PART I.—GOETHE TO 1777

1. Birth, Parentage and Boyhood (1749–64)

On the 28th of August, 1749, in the old free and imperial city of Frankfurt-on-the-Main, at high noon, and, as he himself smilingly tells us, under the most favorable conjunction of the planets, Johann Wolfgang Goethe was born. Fortunate in the circumstances of his birth, he was no less so in his parentage. By the father's side he came of North German stock, and through him inherited the more solid and typically northern virtues: untiring industry, iron resolve, stern devotion to duty; from his mother he derived the more amiable qualities which are distinctively characteristic of Southern Germany: tolerant cheerfulness of disposition, and a tendency to be too easy-going and avoid trouble; still more, an ardent love and delicate perception of the beautiful, and, above all, that most precious possession, indispensable to a poet, "the aye-changing, ever mobile, wondrous daughter of Jove, sweet Phantasy." From his earliest years the boy Goethe showed his exceptional gifts. The heavy tasks imposed on him by his father, who day by day personally superintended his education, were

Inherited characteristics.

Early training.

performed with ease. His father's library contained most of the German poets of the day, as well as translations from foreign classics, Tasso and others. These served as models for the lad's earliest poetic exercises.

Many external circumstances further contributed to develop the lad's receptive faculties. The old imperial city itself, with its many historical associations, its quaint, narrow, tortuous streets, the Judengasse, with its picturesque and interesting inhabitants, the descendants of the ancient people of God, afforded matter for reflection. Then came the occupation of Frankfurt by the French; the sojourn in his father's house of Count Thoranc, with his artistic tastes and his patronage of local artists, with whom the boy grew familiar; last and most important from a literary point of view, the opening of a French theatre, which young Goethe assiduously attended, associating freely with the actor folk, and thus gained familiarity not only with the French language, but with the French drama and the French stage.

External influences.

Goethe's candid and sunshiny nature, combined with his wonderful receptivity and his precocious intelligence, made him a great favorite with elderly people. In this way he was often admitted to intimacy in many of the leading families of Frankfurt, where family secrets, family jars and family intrigues were laid bare before him; this gave him an early insight into the darker side of human nature, and a knowledge of the world invaluable to the future dramatist and poet, though dangerous for one so young. But Goethe, after his manner all through life, worked these experiences up into dramas and poems, and thus freed

Early experiences.

his mind of a burden, which might otherwise have overwhelmed him and made him permanently cynical.

His mother's influence.

While his receptive faculties were carefully cultivated by his father and expanded by his outward surroundings and the daily current of affairs, the imaginative part of his nature was no less effectually developed by the influence of his mother. To listen to her fairy-tales was the boy's greatest delight, and she further contributed not a little to the cultivation and development of his creative powers by encouraging him to finish in his own way the stories which she had begun.

But she was also a woman of simple and unaffected piety, and the Bible was her favorite book, her refuge and comfort in many a troubled hour. This love of the Bible and a knowledge of its contents were early instilled into the child's mind; and this knowledge, further increased by a study of its various component parts, laid the foundation for that acquaintance with and partiality for the literature of the East, which found its most perfect expression in the *Divan*.

2. Leipzig and Frankfurt (1765–70)

At Michaelmas, 1765, when just turned sixteen, Goethe was sent to attend the University at Leipzig to study law, but already firmly fixed in his determination to devote his life to poetry.

Leipzig in 1765.

Here his literary experience was to be enlarged and his taste cultivated. Frankfurt was a thoroughly commercial town, and from an intellectual standpoint narrow and barren. Leipzig, on the other hand, had long been a seat of learning and

the headquarters of the German Muses. Here too the German language was spoken in a form nearest to the recognized literary standard. Here he was to meet for the first time people who could speak with authority and knowledge on literary topics; here it was painfully brought home to him that the goal he had set himself to attain, to be a great poet and a great man, was still immeasurably distant.

In the following term the young student fell into the company of a man, much older and more experienced than himself, to whom he could confide the violent and conflicting emotions and passions which stirred his sensitive soul, and in whose calm and cool judgment he could trust. Such a mentor remained a necessity for him up to his departure for Italy.

Behrisch.

Unhappily, his confidant in this case was ill chosen; Behrisch, the friend in question, was clever and clear-headed, but a shallow cynic, frivolous and affected, and moreover, though perhaps not dissipated beyond the average of that time, yet a pernicious associate for a young lad of seventeen; for the most part Goethe's poetry of this period accordingly bears the impress of this cynical flippancy. Fortunately there were other influences at work to counterbalance the evil effect of such associations.

Käthchen Schönkopf.

The intensity of Goethe's love for Käthchen Schönkopf (or Annette, as he calls her) is very evident from his letters to Behrisch (Br. 1, 134 ff.). Bielschowsky (*Goethe* 1, 53 ff.) has pointed out how typical of the poet's relations to other women in later years the course of this attachment is. His sensitive soul was ground between the upper millstone of an honorable and ardent

passion, and the equally potent nether one of the necessity that lay upon him to suffer no obstacle to fetter the freedom of his genius, which urged him on to a great goal.

His behavior to Käthchen brought its own fitting retribution; she grew tired of his capricious jealousy, and threw him over for a lover with serious intentions. The renunciation of this love cut deep, and he himself tells us that the madness with which he did violence to his physical, in order to do some injury to his moral nature, contributed much to the sufferings which spoiled some of the best years of his young life. This violence, which consisted of irregular living in various ways, but principally in the neglect of rest and sleep, and in a constant craving for distraction and excitement, finally brought on a hemorrhage, and compelled his early return home.

Disorderly life.

The literature of the age has been described by Goethe as watery, diffuse and inane—the poetry most in vogue was the poetry of the commonplace. Lessing's critical works had shown him where he was wrong, but had not taught him how to do better. Even Wieland was at this time still a philosophical and didactic rather than a poetical writer.

The literature of the period.

The effect of this poverty of models is visible enough in Goethe's lyric poetry at this period. It consists chiefly of two collections: the MS. spoken of in D. W. as *Das Buch Annette* (W. 37, 13 ff.), and the collection entitled *Neue Lieder*, set to music and published in 1770, after his return home. All these productions may be classed as mere poetic exercises after well-known models. The only one that at all fore-

Goethe's Leipzig poems.

shadows the Goethe of the future is that entitled *An meine Lieder*:

Seid, geliebte kleine Lieder,
Zeugen meiner Zärtlichkeit;
Ach, sie kommt gewiss nicht wieder,
Dieser Tage Frühlingszeit.

Bald entflieht der Freund der Scherze,
Er, dem ich euch sang, mein Freund,
Ach, dass auch vielleicht dies Herze
Bald um meine Liebste weint!

Doch, wenn nach der Trennung Leiden,
Einst auf euch ihr Auge blickt,
Dann erinnert sie der Freuden,
Die uns sonst vereint erquickt.

Of most of these poems it may be said that they are attempts at analysis of feeling, and come oddly enough from such a mere lad. The airs of an old and world-weary *roué* here assumed should not be taken too seriously; they are partly borrowed from Behrisch; his actual experience in loose living, if we may judge from his contemporary letters, was inconsiderable. It must also be said, however, of these productions, that a disagreeable tone of would-be cynical flippancy pervades them under the thin disguise of moral preachments.

Their character.

In August, 1768, Goethe returned to Frankfurt, jaded and seriously ill. For nearly two years he remained more or less of an invalid, and had to be nursed slowly back to health. At this time he associated frequently with Fräulein von Klettenberg, a member of the Moravian community, a sect which was the outcome of the pietistic movement of the previ-

Illness and convalescence.

ous century, somewhat akin to the Methodist revival in England. Her influence, seconded by the subduing power of his illness, brought him back temporarily to the orthodox fold; but this short-lived conversion left no traces upon his poetry.

3. Strassburg and Sesenheim (1770–71)

In the end of March, 1770, Goethe left home to continue his academic career at Strassburg, his health completely restored, brimming over with high spirits. This German town under French domination was destined to be the scene of his new poetic birth. Here he was to receive impressions and to pass through conflicts which determined the future course of his life. Here he experienced all that moved so deeply the heaven-storming race of Titans, his contemporaries and companions of the "Storm and Stress" school of German literature, olere more profoundly and with more permar "as results. His meeting with Herder, the great apostl the new movement, the profound student of primit poetic literature, was most opportune, contributed more than anything else to ten- rapid ripening of the younger man's poetic powers, only the formation of his critical judgment. While Her in on the one hand, showed him the inanity and povert Ger- contemporary German literature and of the models he nce, hitherto followed, he at the same time showed his wir's ing pupil how to do better, and revealed t the eyes of the astonished youth those mighty conceptions of the true nature and history of poetry as the "mother-tongue of nations," which were the result

Strassburg influences.

Sturm und Drang.

Herder.

Folk poetry.

of Herder's study of the poetry of primitive peoples. The Bible stood revealed in its literary splendor. The remains of Old Norse poetry and the misty songs of Ossian aroused the young poet's fancy. He made industrious use of his wanderings in Alsace to collect folk-songs with their melodies. He renewed his studies in Greek in order to learn at first hand the beauties of Homer. Shakespeare, too, of whom Herder was so competent an exponent, now first acquired for him a living significance. Here also he first began to study Nature from the scientific side. Last and not least, he came under the spell of the greatest Frenchman of his age—Jean Jacques Rousseau—and his doctrine of a return to primitive Nature. Above all, Love, the fresh love of youth, came to give him an experience of a kind indispensable to a poet, made his whole being more receptive, and added warmth, depth and reality to his feeling.

Shakespeare.

Rousseau.

Their charm.

In a humble country parsonage in the little Alsatian borrage of Sesenheim he met Friederike Brion, the lovely daughter of the pastor. The story of this love may be read, as told after the lapse of forty years by the lover himself (D. W. Bks. X, XI). Goethe never ceased to blame himself for his desertion of this fair charming creature; it is he who alone is responsible for the reprobation he has incurred from thousands of tender-hearted readers. But what are the facts? An irresistibly fascinating youth, impetuous, impressionable and inflammable as only poets can be, but with a consciousness of the duties and responsibilities as well as of the privileges which his genius and his high vocation imposed upon him; a lovely, unaffected, country-bred

living incognito. Friederike.

lass of sixteen; a brief intercourse in three different visits of a few days each; a fourth visit of four weeks' duration, when his conscience begins to remind him that a binding union will bring unhappiness to both; a sad farewell and a final withdrawal. His guilt consisted simply in allowing himself to be carried away by his impetuous love beyond the point where withdrawal without wounding Friederike's heart was possible—a point already reached, no doubt, as far as she was concerned, in the very first days of their acquaintance. But of this latter fact he seems to have only become aware on his fourth visit.

This love, combined with his study of the naïve tones of the folk-song, became a fountain, pure and clear, whence flowed lyrics quite unsurpassed by anything he afterward wrote.

New view of poetry.

Here in Strassburg Goethe first learned that true poetry exists for its own sake, and not for purposes of instruction or improvement; here first he poured out his real soul, and sang "as sings the bird that dwelleth 'mid the boughs."

4. Wetzlar and Darmstadt (1772–73)

In August, 1771, Goethe returned to Frankfurt, ostensibly to practise law, but really to follow his one and only vocation—Divine Poetry. The revolutionary epoch in German literature, known as *Sturm und Drang*, the German counterpart of the political revolution in France,

Characteristics of Sturm und Drang.

had begun with the publication of Herder's *Fragmente zur deutschen Litteratur* in 1766. When Goethe went to Strassburg, his personal connection with Herder brought him into touch with this movement, and many members of his circle in that

town were prominent adherents of it. The following years of Goethe's life, down to the end of his second year at Weimar, show all the leading characteristics of this "Storm and Stress." It was a time of struggle and combat, a passionate upheaval of the minds of men, a revolt against the mean and shallow pettiness of social and political conditions, an assertion of the claims of sentiment against the tyranny of reason, of the heart as opposed to the head. These men claimed the divine right of Genius to live life out to its full (*sich voll und ganz auszuleben*), and declared war against all conventional restraints.

Plans and projects.

Goethe was stirred to the depths of his great soul by these ideals, and in the works of this period gave poetic expression to both sides of the movement. In *Götz von Berlichingen*, in the fragment of his *Prometheus* drama, above all in *Faust*, as far as it was written at this time, we see his defiant and violent Titanism, his desire for the full and unchecked development of every side of his nature, for unbounded knowledge and unrestrained action; in *Werther* his sad plaint over the loss of primitive nature, his passionate resentment against the harshness of antagonistic reality, which clips the wings of the eager spirit.

Darmstadt.

Between February and May, 1772, Goethe made frequent excursions from Frankfurt to Darmstadt, generally on foot, where he found congenial associates in Herder's *fiancée*, Caroline Flachsland, and other women of a literary and sentimental turn. To this period we owe many rhymeless odes, in "free" rhythmic metre, such as No. 6 below. In May of the same year he went to Wetzlar, the seat of the imperial

chancellery. Here, from May to September, he passed through perhaps the greatest crisis of his life. While the study of Homer, Pindar and Theocritus contributed to the maturing and deepening of his intellect, his moral nature was similarly ripened and made more profound by the purifying fires of a great passion—his love for Lotte Buff—in which he fought his first great fight of moral self-conquest, and came out victorious. The necessity of attaining a just and healthy balance of his powers here became a painful experience of actual life. To this the poems *Wandrers Sturmlied* (No. 6) and *Der Wandrer* (W. 2, 170; H. 2, 178) bear witness—the latter a lovely domestic idyll, with a beautiful background of antique classical ruins, suggested by his wanderings in Alsace.

Wetzlar.

Lotte Buff.

"That tragic conflict of the heart between the extravagance of passion and the inexorable order of the universe which ruined Rousseau, and which Goethe depicted with such irresistibly splendid fire and force in *Werther*, . . . was recognized by Goethe in his earliest manhood, in all its danger,"* though the problem was not yet quite satisfactorily solved.

5. Frankfurt (1772–75); Weimar (1775–77)

These years, the last spent in Frankfurt and the first of his Weimar life, were the budding and blossoming springtide of Goethe's poetry, in which he developed an almost incredible fertility and facility in poetic productivity. To these years belong *Götz*, *Werther*, *Clavigo*, *Stella*, the first conception of

Immense productivity.

* Hettner, *Gesch. d. deutschen Litt.* (4th ed.), III, 3, p. 122.

Egmont, and the older portions of *Faust*, not to mention several operettas and dramatic farces. The lyrics of this period, too, are unsurpassed, if not unequaled, in both quantity and quality.

The early fame which *Götz* and *Werther* brought him left his simple nature unspoiled, and only spurred him to greater efforts and higher aims. His ideals increase in clearness, grandeur and beauty; the highest law of art is henceforth for him the close and inseverable connection between the poetic art and life. Such a passion he has idealized in the poems occasioned by his love for Elisabeth Schönemann, whom he has immortalized as Lili. Her subsequent history showed of what pure gold she was made, and should have protected her from the reproach of shallow and heartless coquetry preferred against her by Lewes. The chief reason for Goethe's final resignation of this lovely creature was the feeling that he would be false to his vocation if he bound himself prematurely by so irrevocable and imperative a tie as marriage. What he most needed at this time was the intimate companionship of a woman to whom he could look up, who could be a guide to him in the fierce conflicts through which his soul was passing, and the poems in this selection (Nos. 15–22) referring to this passion show what a struggle it cost him to break the golden fetters that galled him.

Progression and expansion.

Lili.

On the 7th of November, 1775, at the invitation of the youthful Duke Carl August of Sachsen-Weimar, Goethe arrived in Weimar, little foreseeing that here he was to spend the remainder of his days.

Departure for Weimar.

It was a mad and merry company that formed the intellectual and thoroughly unconventional court circle at Weimar, with the hot blood of youth coursing through their veins. Even the dowager duchess, Anna Amalia, was but thirty-six, Goethe himself ten years younger, the Duke just eighteen years of age. It was in the guidance of this sovereign prince, with the noble heart but volcanic nature, which threatened so often to overwhelm his good qualities, that Goethe saw from the first a task worthy of his own great and noble soul—a task, too, which would give occupation and expansion to his own heaven-born genius, and help to hold in check his vaulting ambition, and keep it from o'erleaping itself and falling on the other side. To his watchful guidance the people of the little duchy owed many blessings, and several of Goethe's poems give us an insight into his attitude as guide, philosopher and friend to the Duke, of which the finest is the noble birthday ode entitled *Ilmenau, am 3. Sept. 1783* (W. 2, 141; H. 1, 108).

The ducal court.

Carl August.

The merry pranks of this company were for the most part comparatively innocent and harmless. Carousals, gaming, dances in castle and tavern, steeple-chases, hunting-parties, masquerades, picnics and theatricals furnished the desired excitement, and Goethe was often at the bottom of all this "Teufelszeug," as he himself calls it. To attain the influence he desired over the Duke, he was obliged to join and even lead in these dissipations (though often against his better judgment), and thus compel the respect of the Duke and his companions on their own ground.

Life at Weimar.

1. Am Fluſſe

Probably written for G.'s *Leipziger Liederbuch*, at Frankfurt, 1768–69, after his return from Leipzig; original title, *An meine Lieder*; the note of sadness accords with this date. Music: Schubert (1822); M. Hauptmann (op. 22, No. 6).

Verfließet, vielgeliebte Lieder,
Zum Meere der Vergeſſenheit!
Kein Knabe ſing' entzückt euch wieder,
Kein Mädchen in der Blüthenzeit.

Ihr ſanget nur von meiner Lieben;
Nun ſpricht ſie meiner Treue Hohn.
Ihr wart in's Waſſer eingeſchrieben;
So fließt denn auch mit ihm davon.

2. Willkommen und Abſchied

Written end of 1770, or early in 1771; describes a nocturnal ride of the eager poet-lover to greet his love, Friederike Brion, at Sesenheim; cf. D. W. Bk. XI (W. 28, 10 ff.; H. 22, 8 ff.). Music: Schubert (op. 56).

Es ſchlug mein Herz, geſchwind zu Pferde!
Es war gethan faſt eh' gedacht;
Der Abend wiegte ſchon die Erde
Und an den Bergen hing die Nacht:

---

[3] wiegte (in den Schlaf). — In this, perhaps the earliest of the Sesenheim songs, all is action; the very sentiment is expressed as action, not as thought. This is a new thing, not only in G.'s poems, but in German poetry altogether.

Schon stand im Nebelkleid die Eiche,
Ein aufgethürmter Riese, da,
Wo Finsterniß aus dem Gesträuche
Mit hundert schwarzen Augen sah.

Der Mond von einem Wolkenhügel
Sah kläglich aus dem Duft hervor,
Die Winde schwangen leise Flügel,
Umsaus'ten schauerlich mein Ohr;
Die Nacht schuf tausend Ungeheuer;
Doch frisch und fröhlich war mein Muth:
In meinen Adern welches Feuer!
In meinem Herzen welche Gluth!

Dich sah ich, und die milde Freude
Floß von dem süßen Blick auf mich;
Ganz war mein Herz an deiner Seite
Und jeder Athemzug für dich.
Ein rosenfarbnes Frühlingswetter
Umgab das liebliche Gesicht,
Und Zärtlichkeit für mich — ihr Götter!
Ich hofft' es, ich verdient' es nicht!

Doch ach, schon mit der Morgensonne
Verengt der Abschied mir das Herz:
In deinen Küssen welche Wonne!
In deinem Auge welcher Schmerz!
Ich ging, du standst und sahst zur Erden,
Und sahst mir nach mit nassem Blick:
Und doch, welch Glück geliebt zu werden!
Und lieben, Götter, welch ein Glück!

3. Mailied

A product of the first joyous days of young love at Sesenheim, 1771. Music: Gabler (G. G. 11, No. 6); Beethoven (op. 52, No. 4); Tomaschek (op. 53).

Wie herrlich leuchtet
Mir die Natur!
Wie glänzt die Sonne!
Wie lacht die Flur!

Es dringen Blüthen
Aus jedem Zweig
Und tausend Stimmen
Aus dem Gesträuch.

Und Freud' und Wonne
Aus jeder Brust.
O Erd', o Sonne!
O Glück, o Lust!

O Lieb', o Liebe!
So golden schön,
Wie Morgenwolken
Auf jenen Höhn!

Du segnest herrlich
Das frische Feld,
Im Blüthendampfe
Die volle Welt.

---

[14] golden, a favorite epithet of G.'s to express perfection.— [16] Höhn, the heights of the Black Forest, lying eastward of Sesenheim, over which could be seen the "morning-clouds." [19] Dampf = Duft or Dunst.

O Mädchen, Mädchen,
Wie lieb' ich dich!
Wie blickt dein Auge!
Wie liebst du mich!

So liebt die Lerche
Gesang und Luft,
Und Morgenblumen
Den Himmelsduft,

Wie ich dich liebe
Mit warmem Blut,
Die du mir Jugend
Und Freud' und Muth

Zu neuen Liedern
Und Tänzen gibst.
Sei ewig glücklich,
Wie du mich liebst!

4. Mit einem gemahlten Band

Sent to Friederike in the spring of 1771, with a ribbon painted by the poet's own hand, in the fashion of the time; cf. D. W. Bk. XI (W. 28, 32; H. 22, 21). Music: Beethoven (op. 83); Tomaschek (op. 55).

Kleine Blumen, kleine Blätter
Streuen mir mit leichter Hand
Gute junge Frühlings-Götter
Tändelnd auf ein luftig Band.

Zephyr, nimm's auf deine Flügel,
Schling's um meiner Liebsten Kleid;

Und so tritt sie vor den Spiegel
All in ihrer Munterkeit.

Sieht mit Rosen sich umgeben,
Selbst wie eine Rose jung.
Einen Blick, geliebtes Leben!
Und ich bin belohnt genung.

Fühle, was dieß Herz empfindet,
Reiche frei mir deine Hand,
Und das Band, das uns verbindet,
Sei kein schwaches Rosenband!

5. Heidenröslein

Printed 1773 in Herder's *Briefwechsel über Ossian*; reprinted 1779, still without a word as to Goethe's authorship, in his *Volkslieder*, as transmitted by oral tradition. In this form the catastrophe is different, the last two lines reading as follows: Aber er vergass danach Beim Genuss das Leiden. The source of the poem is an old Volkslied, with similar refrain and theme. In its earliest form this poem was perhaps recited orally by G. to Herder at Strassburg, 1771, and written down by the latter from memory shortly after; the two concluding lines of this version seem to point to that stage of the love-passage with Friederike when he had been accepted as her lover. First printed as G.'s own production, and in its present form, in 1789. The change in the last two lines is expressive of the later and unhappy phase of the Sesenheim idyll; cf. Eugen Joseph, *Das Heidenröslein*, Berlin, 1897. Music: Schubert (op. 3, No. 3); Schumann (op. 67, No. 3).

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[12] genung, collateral form of genug, for the sake of the rhyme.— Although, as Bl. says, this poem shows a relapse into the trifling Anacreontic vein of G.'s Leipzig period, yet it is distinguished by a warmth and naturalness foreign to his earlier productions. G. frequently recurred to the style of former periods.

Sah ein Knab' ein Röslein ſtehn,
Röslein auf der Heiden,
War ſo jung und morgenſchön,
Lief er ſchnell, es nah zu ſehn,
Sah's mit vielen Freuden.
Röslein, Röslein, Röslein roth,
Röslein auf der Heiden.

Knabe ſprach: ich breche dich,
Röslein auf der Heiden!
Röslein ſprach: ich ſteche dich,
Daß du ewig denkſt an mich,
Und ich will's nicht leiden.
Röslein, Röslein, Röslein roth,
Röslein auf der Heiden.

Und der wilde Knabe brach
's Röslein auf der Heiden;
Röslein wehrte ſich und ſtach,
Half ihm doch kein Weh und Ach,
Mußt' es eben leiden.
Röslein, Röslein, Röslein roth,
Röslein auf der Heiden.

6. Wandrers Sturmlied

Composed April 1772, on one of those pedestrian excursions between Darmstadt and Homburg of which G. speaks in D. W. Bk. XII

[1] Sah for es ſah; such elisions frequently occur in this poem; so in II. 2, 8, 16. [2] Heiden, old form of dat. [4] Lief er, inversion; da may be supplied before the verb. [8] Knabe = Jüngling; the elision of the art. gives the force of a proper name.

(W. 28, 119; H. 22, 71), "on which I used to sing to myself strange odes and dithyrambs. . . . I sang this *half-nonsense* passionately to myself, on being overtaken by a terrible storm. . . ." The time of composition coincides with that of his intimacy with the Darmstadt coterie of sentimental and literary women. G. was known to his friends at this period as "the Wanderer," in which character he appears also in his lovely idyll of the same period, *Der Wandrer*. In construction and expression the present poem most fully exemplifies the characteristics of the *Sturm und Drang* style. On the metre, see App. I.

Analysis: 1–38, Apostrophe to his Genius, who will aid, elevate, protect and warm him, assisted by the Muses and Graces; 39–51, theme of warmth continued, and applied to spiritual things: the peasant suggests physical warmth and artificial stimulus; the poet has a better stimulus within his breast; 52–109, enlargement of this theme: the poet laments the artificial stimulus which inspires his contemporaries (52–70), and extols the "storm-breathing divinity," Jupiter Pluvius (71–83), contrasting the gentler poets, Anacreon (84–91) and Theocritus (92–100) with Pindar (101–109); 110–116, conclusion, in an anticlimax of sudden despondency.

Wen du nicht verläſſeſt, Genius,
Nicht der Regen, nicht der Sturm
Haucht ihm Schauer über's Herz.
Wen du nicht verläſſeſt, Genius,
Wird dem Regengewölk,
Wird dem Schloſſenſturm

[1] Genius (= Genie), latinized form of the Greek δαίμων. Socrates claimed to have a "dæmon," or familiar spirit, who often inspired him to do things for which he hardly felt himself responsible. This "dæmon," or Genius, was interpreted by Hamann and Herder, the apostles of the *Sturm und Drang*, as a higher power of the soul, above and beyond the reach of reason. G. in particular attributed his intuitive insight into things hidden from others, as well as many of his productions at this period, to such "dæmonic" influence; cf. D. W. Bk. XX.

Entgegen ſingen,
Wie die Lerche,
Du da droben.

Den du nicht verläſſeſt, Genius,
Wirſt ihn heben über'n Schlammpfad
Mit den Feuerflügeln;
Wandeln wird er
Wie mit Blumenfüßen
Über Deukalions Fluthſchlamm,
Python tödtend, leicht, groß,
Pythius Apollo.

Den du nicht verläſſeſt, Genius,
Wirſt die wollnen Flügel unterſpreiten,
Wenn er auf dem Felſen ſchläft,
Wirſt mit Hüterſittigen ihn decken
In des Haines Mitternacht.

Wen du nicht verläſſeſt, Genius,
Wirſt im Schneegeſtöber
Wärmumhüllen;
Nach der Wärme ziehn ſich Muſen,
Nach der Wärme Charitinnen.

---

[8] Cf. No. 28, l. 1, where the vulture similarly suggests the poet's song. [12] The pinions of the Genius are "fiery," since he is divine; cf. the Mosaic pillar of fire in Exodus. [14] Blumenfüßen; the epithet indicates perhaps the delicacy of the divine tread; according to others it means that flowers spring up anew in the footsteps of the god. [15–17] Reference to the Greek deluge-myth, of which Deukalion was the Noah. [16] Python, the monstrous serpent which appeared after the flood, and from which Apollo, as its slayer, took the epithet of "Pythian." [19] wollnen, "downy," soft, protecting. [22] Mitternacht = darkness. [25] Wärmumhüllen = mit Wärme umhüllen. [27] Charitinnen, the Charites or Graces.

Umſchwebet mich, ihr Muſen,
Ihr Charitinnen!
Das iſt Waſſer, das iſt Erde
Und der Sohn des Waſſers und der Erde,
Über den ich wandle
Göttergleich.

Ihr ſeid rein, wie das Herz der Waſſer,
Ihr ſeid rein, wie das Mark der Erde,
Ihr umſchwebt mich und ich ſchwebe
Über Waſſer, über Erde,
Göttergleich.

Soll der zurückkehren
Der kleine, ſchwarze, feurige Bauer?
Soll der zurückkehren, erwartend
Nur deine Gaben, Vater Bromius,
Und hellleuchtend umwärmend Feuer?
Der kehren muthig?
Und ich, den ihr begleitet,
Muſen und Charitinnen alle,
Den alles erwartet, was ihr,
Muſen und Charitinnen,
Umkränzende Seligkeit

---

[31] The serpent; or according to others = Schlamm. [32 f.] The poet in the character of Apollo. [42] Bromius = Bacchus, the noisy god of *artificial* inspiration, as opposed to Apollo, the source of *spontaneous* and true poetic inspiration. [44] Supply ſoll; kehren = zurückkehren, the simple verb for the compound. [47–50] "Whom everything awaits that you, O Muses and Graces, (who are to me an) encircling bliss, have bestowed (on me) to make life glorious." [49] Umkränzende Seligkeit, apposition to ihr; though D. takes it as apposition to was

Rings ums Leben verherrlicht habt,
Soll muthlos kehren?

Vater Bromius!
Du bist Genius,
Jahrhunderts Genius,
Bist, was innre Gluth
Pindarn war,
Was der Welt
Phöbus Apoll ist.

Weh! Weh! Innre Wärme,
Seelenwärme,
Mittelpunkt!
Glüh' entgegen
Phöb' Apollen;
Kalt wird sonst
Sein Fürstenblick
Über dich vorübergleiten,
Neidgetroffen
Auf der Ceder Kraft verweilen,
Die zu grünen
Sein nicht harrt.

(l. 47 above), and explains as follows: "everything . . . that you . . . have bestowed as an encircling bliss, to make life glorious." [50] verherrlicht = verherrlichend verliehen (habt), D. [55] innre Gluth, as opposed to the artificial external stimulus, Bromius; cf. ll. 59 f. below. [56] Pindarn, dat. inflection of prop. name. [59–61] "Woe! woe! inward warmth, warmth of soul (should be the) central point" of the poet's inspiration. [67] Neidgetroffen, apposition to Fürstenblick (l. 65 above)—the royal glance of the Sun-god is "struck with envy" at the sight of the cedar, because, as the product of nature, it "waits not for him to flourish," i. e. it flourishes without him.

Warum nennt mein Lied dich zuletzt?
Dich, von dem es begann,
Dich, in dem es endet,
Dich, aus dem es quillt,
Jupiter Pluvius!
Dich, dich strömt mein Lied,
Und kastalischer Quell
Rinnt ein Nebenbach,
Rinnet Müßigen,
Sterblich Glücklichen
Abseits von dir,
Der du mich fassend deckst,
Jupiter Pluvius!

Nicht am Ulmenbaum
Hast du ihn besucht,
Mit dem Taubenpaar
In dem zärtlichen Arm,
Mit der freundlichen Ros' umkränzt,
Tändelnden ihn, blumenglücklichen
Anakreon,
Sturmathmende Gottheit!

[72] The song begins with Jupiter Pluvius as the divinity of the storm. [76] Dich, cognate acc. to strömt. [77–81] The Castalian fount (the well-spring of the Muses) flows (as) a mere tributary stream (compared with my song, which flows full of thee, Jupiter Pluvius), flows for idle (poets), for mortals (who are) happy apart from thee (the storm-breathing divinity; see l. 91 below). [79] Müßigen, the easy-going, tranquil poets like Anacreon and Theocritus, as contrasted with the energetic and stormy Pindar, and the volcanic Titanism of the *Sturm und Drang*. [89] Tändelnden ihn; inflected form of the appositive adj., due to classical influence, common in Klopstock; cf. also No. 12, l. 32.

Nicht im Pappelwald
An des Sybaris Strand,
An des Gebirges
Sonnebeglänzter Stirn nicht
Faßteſt du ihn,
Den Blumen-ſingenden
Honig-lallenden
Freundlich winkenden
Theokrit.

Wenn die Räder raſſelten
Rad an Rad raſch ums Ziel weg,
Hoch flog
Siegdurchglühter
Jünglinge Peitſchenknall,
Und ſich Staub wälzt',
Wie vom Gebirg' herab
Kieſelwetter in's Thal,
Glühte deine Seel' Gefahren, Pindar,
Muth. — Glühte? —
Armes Herz!
Dort auf dem Hügel,

---

92 Pappelwald. Poplars occur as a feature of idyllic landscape in Theocritus, from whom the mention of the river Sybaris is also taken (L.). 108 Kieſelwetter, dial. for Hagel (hail) or Schloſſen (sleet). 109 Glühte = fühlte glühend; Pindar, see letter to Herder (Br. 2, 16 f.): "Seit ich nichts von Euch gehört habe, *sind die Griechen mein einzig Studium.* Zuerst schränkt ich mich auf den Homer ein. Da gingen mir die Augen über meine Unwürdigkeit erst auf, geriet an *Theokrit* und *Anakreon*, zuletzt zog mich was an *Pindarn*, wo ich noch hänge. . . . Wenn du kühn im Wagen stehst, und vier neue Pferde wild unordentlich an deinen Zügeln bäumen, du ihre Kraft lenkst . . . und wendest, peitschest, hältst . . . das ist Meisterschaft."

Himmlische Macht!
Nur so viel Gluth,
Dort meine Hütte,
Dorthin zu waten!

7. Mahomets Gesang

Written winter 1772–73, as a duet between Ali, the prophet's son-in-law, and Fatema, his daughter; therefore not a song sung by Mahomet, but in his praise; originally intended as part of a drama, *Mahomet*, planned by G. at this time; see D. W. Bk. XIV (W. 28, 293 ff.; H. 22, 171 ff.). Depicts the career of the great man under the symbol of a stream.

Analysis: 1–7, The *source*: birth shrouded in mystery; 8–12, the *waterfall*: his impetuous youth; 13–17, the *brook*: early leadership; 18–27, the *growing stream*: his beneficent influence, and resistance to retarding obstacles, especially of love (cf. G.'s own early life); 28–64, the *mighty stream*, carrying all before it, and attracting or forcing others to swell its volume: accession of his own people to the prophet's religion, his conquering career; 65–68, the *outpouring into Father Ocean*: return of the great Genius to the Great Spirit whence he came, bearing his brethren with him. Music: Zelter; Carl Loewe (op. 85).

Seht den Felsenquell,
A Freudehell,
Wie ein Sternenblick;
Über Wolken
Nährten seine Jugend
Gute Geister
Zwischen Klippen im Gebüsch.

---

[115] This line is parenthetic; supply ist; Hütte, as a place of safety from the exhausting storm.

[1] Water, the clear and mobile element, is a favorite "motif" of G.'s; cf. Nos. 30 and 32 below.

Jünglingfrisch
Tanzt er aus der Wolke
Auf die Marmorfelsen nieder,
Jauchzet wieder
Nach dem Himmel.

Durch die Gipfelgänge
Jagt er bunten Kieseln nach,
Und mit frühem Führertritt
Reißt er seine Bruderquellen
Mit sich fort.

Drunten werden in dem Thal
Unter seinem Fußtritt Blumen,
Und die Wiese
Lebt von seinem Hauch.

Doch ihn hält kein Schattenthal,
Keine Blumen,
Die ihm seine Knie' umschlingen,
Ihm mit Liebes-Augen schmeicheln:
Nach der Ebne dringt sein Lauf
Schlangenwandelnd.

Bäche schmiegen
Sich gesellig an. Nun tritt er
In die Ebne silberprangend,
Und die Ebne prangt mit ihm,
Und die Flüsse von der Ebne

---

11 f. The spray rising to heaven. 13 Gipfelgänge, the mountain paths. 21 Hauch, the river's "breath" is the mist rising from its banks. 27 Schlangenwandelnd, "with serpentine wanderings."

Und die Bäche von den Bergen
Jauchzen ihm und rufen: Bruder!
Bruder, nimm die Brüder mit,
Mit zu deinem alten Vater,
Zu dem ew'gen Ocean,
Der mit ausgespannten Armen
Unser wartet,
Die sich ach! vergebens öffnen,
Seine Sehnenden zu fassen;
Denn uns frißt in öder Wüste
Gier'ger Sand; die Sonne droben
Saugt an unserm Blut; ein Hügel
Hemmet uns zum Teiche! Bruder,
Nimm die Brüder von der Ebne,
Nimm die Brüder von den Bergen
Mit, zu deinem Vater mit!

Kommt ihr alle! —
Und nun schwillt er
Herrlicher; ein ganz Geschlechte
Trägt den Fürsten hoch empor!
Und im rollenden Triumphe
Gibt er Ländern Namen, Städte
Werden unter seinem Fuß.

Unaufhaltsam rauscht er weiter,
Läßt der Thürme Flammengipfel,

---

41 Seine Sehnenden = uns, die sich nach ihm sehnen. 44 f. ein Hügel — Teiche, their oceanward course is checked, the stream becomes a pool. 49 Spoken by the River. 55 unter seinem Fuß, along his course. 57 Flammengipfel, the sunlit tops of the city towers.

Marmorhäuſer, eine Schöpfung
Seiner Fülle, hinter ſich.

Cedernhäuſer trägt der Atlas
Auf den Rieſenſchultern: ſauſend
Wehen über ſeinem Haupte
Tauſend Flaggen durch die Lüfte,
Zeugen ſeiner Herrlichkeit.

Und ſo trägt er ſeine Brüder,
Seine Schätze, ſeine Kinder,
Dem erwartenden Erzeuger
Freudebrauſend an das Herz.

8. Ganymed

Written certainly before 1781, probably in the Werther-period, 1772–74; the whole poem reads, as L. says, like a "rhythmic paraphrase" of Werther's letter of 10th May, particularly of the following passages: "Eine *wunderbare Heiterkeit* hat meine ganze Seele eingenommen, gleich den *süssen Frühlingsmorgen. . . . Wenn das liebe Thal um mich dampft* . . . ich dann *im hohen Grase* . . . liege . . . wenn ich das Wimmeln der kleinen Welt . . . näher *an meinem Herzen* fühle, und fühle . . . das *Wehen des Alliebenden, der uns in ewiger Wonne trägt und erhält.*" It depicts man in the attitude of *trustful aspiration*, and expresses sympathy with Nature as one with God, in accordance with the pantheistic view of the universe. "G. has often," says Rosenkranz (*Üb. G. u. seine Werke*, 118), "given a new turn to ancient myths . . . e. g. that of Ganymede, by representing the lad, as he gazes up to the ether, as filled

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[58] Schöpfung, in apposition to Marmorhäuſer. [60] Cedernhäuſer, the mighty ships. [66] ſeine Kinder, apposition to and enlargement of ſeine Schätze; the products, inhabitants, etc., of the country which the river has created.

with a yearning desire to soar aloft to his primeval Father. Then the eagle [the clouds] comes down to bear him . . . to the bosom of the all-loving Creator. With this turn the spice of commonplace . . . in the antique myth disappears." The ancient myth merely makes Jupiter send his eagle to carry off Ganymede, on account of his personal beauty, to be cupbearer to the gods. Music: Schubert (op. 19, 3); Loewe (op. 81, 5); Hugo Wolf.

Wie im Morgenglanze
Du rings mich anglühſt,
Frühling, Geliebter!
Mit tauſendfacher Liebeswonne
Sich an mein Herz drängt
Deiner ewigen Wärme
Heilig Gefühl,
Unendliche Schöne!

Daß ich dich faſſen möcht'
In dieſen Arm!

Ach an deinem Buſen
Lieg' ich, ſchmachte,
Und deine Blumen, dein Gras
Drängen ſich an mein Herz.
Du kühlſt den brennenden
Durſt meines Buſens,
Lieblicher Morgenwind!
Ruft drein die Nachtigall
Liebend nach mir aus dem Nebelthal.

---

[8] Schöne = Schönheit; the beauty of nature. [11] He throws himself on the earth, as on the bosom of Nature. [18] Ruft; supply es; drein, in den Morgenwind.

Ich komm', ich komme!
Wohin? Ach, wohin?

Hinauf! Hinauf strebt's.
Es schweben die Wolken
Abwärts, die Wolken
Neigen sich der sehnenden Liebe.
Mir! Mir!
In eurem Schooße
Aufwärts!
Umfangend umfangen!
Aufwärts an deinen Busen,
Allliebender Vater!

9. Das Veilchen

Written 1773, or early in 1774, for the operetta *Erwin und Elmire*. Music: Mozart; Reichardt; Tomaschek (op. 57, 1), and many others.

Ein Veilchen auf der Wiese stand
Gebückt in sich und unbekannt;
Es war ein herzigs Veilchen.
Da kam eine junge Schäferin,
Mit leichtem Schritt und munterm Sinn,
Daher, daher,
Die Wiese her, und sang.

Ach! denkt das Veilchen, wär' ich nur
Die schönste Blume der Natur,
Ach, nur ein kleines Weilchen,

[20] He rises from the ground. [22] "Up! upward I am drawn." [25] Liebe, dat. [26] Mir (neigt euch). [30] Aufwärts (möcht' ich fliegen): anticipatory rejoicing.

Bis mich das Liebchen abgepflückt,
Und an dem Busen matt gedrückt!
Ach nur, ach nur
Ein Viertelstündchen lang!

Ach! aber ach! das Mädchen kam
Und nicht in Acht das Veilchen nahm,
Ertrat das arme Veilchen.
Es sank und starb und freut' sich noch:
Und sterb' ich denn, so sterb' ich doch
Durch sie, durch sie,
Zu ihren Füßen doch.

10. Der König in Thule

Probably written 1773–74, when the greater part of *Faust*, I (where it is sung by Gretchen) was composed; the earliest of G.'s ballads (Nos. 5 and 9 were composed as "Lieder"). It shows that mastery of the mysterious which is characteristic of the ballad. The idea of the poem is to represent the lover's fidelity to his love symbolically by the sacred character with which he invests the goblet left him as a pledge of their love (Bl.). This sentiment is expressed by a concise yet vivid description of a series of actions. Music: Reichardt; Zelter; Schubert (op. 5, 5); Berlioz (*Damnation de Faust*, op. 24), Gounod and numerous others.

Es war ein König in Thule
Gar treu bis an das Grab,
Dem sterbend seine Buhle
Einen goldnen Becher gab.

19–21 Spoken by the violet.

[1] Thule, the "ultima Thule" of the Romans—an undefined country; the expression enhances the mysterious character of the ballad. [3] Buhle, "leman," in the older sense of Beloved. [4] Becher,

Es ging ihm nichts darüber,
Er leert' ihn jeden Schmaus;
Die Augen gingen ihm über,
So oft er trank daraus.

Und als er kam zu sterben,
Zählt' er seine Städt' im Reich,
Gönnt' alles seinem Erben,
Den Becher nicht zugleich.

Er saß beim Königsmahle,
Die Ritter um ihn her,
Auf hohem Väterſaale,
Dort auf dem Schloß am Meer.

Dort stand der alte Zecher,
Trank letzte Lebensgluth,
Und warf den heil'gen Becher
Hinunter in die Fluth.

Er sah ihn stürzen, trinken
Und sinken tief in's Meer.
Die Augen thäten ihm sinken;
Trank nie einen Tropfen mehr.

---

a common Germanic symbol of the union of souls in friendship or love; the tragic element is intensified by the contrast between the ordinary use of the goblet for joyous occasions, and its present use as a memento of the beloved dead. [6] jeden Schmaus, "at each carouse"; acc. of time. [21] trinken, "filling" with water. [23] The eyelids closing in death; thäten, archaic form of imperf. *indic.* (M. H. G. têt), not subj.; archaic and popular use of thun as auxil. of tense. [24] He had drunk from this "sacred" goblet only, and never will he drink *from it* again.

11. Künſtlers Abendlied

Written Dec. 1774; cf. D. W. Bk. XV (W. 28, 314 f.; H. 22, 183): "Zu jener Zeit aber ging bei mir das Dichten und Bilden unaufhaltsam mit einander. . . . Das Unzulängliche dieses Abbildens jedoch fühlend, griff ich wieder zu Sprache und Rhythmus, die mir *besser zu Gebote standen.* Wie munter, frisch und rasch ich dabei zu Werke ging, *davon zeugen manche Gedichte,* welche, die *Kunstnatur* und die *Naturkunst* enthusiastisch verkündend, . . . mir . . . neuen Muth beförderten." Expresses the ideals of the *Sturm und Drang* in matters of art; also shows G.'s sense of the intimate connection between poetry and the plastic arts. Music: Zelter.

Ach, daß die innre Schöpfungskraft
Durch meinen Sinn erſchölle!
Daß eine Bildung voller Saft
Aus meinen Fingern quölle!

Ich zittre nur, ich ſtottre nur,
Und kann es doch nicht laſſen;
Ich fühl', ich kenne dich, Natur,
Und ſo muß ich dich faſſen.

Bedenk' ich dann, wie manches Jahr
Sich ſchon mein Sinn erſchließet,
Wie er, wo dürre Heide war,
Nur Freudenquell genießet;

Wie ſehn' ich mich, Natur, nach dir,
Dich treu und lieb zu fühlen!
Ein luſt'ger Springbrunn, wirſt du mir
Aus tauſend Röhren ſpielen.

---

[2] erſchölle, "might manifest itself." [3] Saft = Kraft und Leben. [8] ſo, "therefore." [10] ſich . . . erſchließet, "has been opening up," unfolding, developing.

Wirſt alle meine Kräfte mir
In meinem Sinn erheitern,
Und dieſes enge Daſein hier
Zur Ewigkeit erweitern.

12. An Schwager Kronos

Written 10 Oct. 1774, in a post-chaise, probably on the *Bergstrasse*, between Darmstadt and Heidelberg, on his return from accompanying Klopstock to Mannheim. Under the metaphor of a journey in a post-chaise in a hilly region, the poet pictures an ideal life-progress from his point of view as a young man of energy and spirit; cf. his other "Reisegedichte" (Nos. 6, 27 and 28). Music: Schubert (op. 19).

Analysis: 1–8, Downward course of the vehicle, typifying the headlong rush of impetuous youth; 9–13, the slow ascent, foreshadowing the arduous upward climb to the clear heights of ripe manhood, from which, 14–18, a comprehensive view of life is obtained; 19–25, momentary rest and refreshment; 26–36, a second rapid descent, to escape the feebleness of old age; 37–41, the reception as a distinguished guest in the abode of the departed. Music: Schubert (op. 19, 1).

Spude dich, Kronos!
Fort den raſſelnden Trott!
Bergab gleitet der Weg;
Ekles Schwindeln zögert

---

[18] erheitern, "brighten," as a "merry fountain." [19 f.] This idea of self-expansion constantly recurs in all *Sturm und Drang* writers.

Title. Schwager (lit. "brother-in-law") = "friend," an epithet applied to postilions; Kronos, there is a confusion here between *Kronos*, the Greek Saturn, and *Chronos*, Time; the latter is meant. [1] Spude dich, dial. for eile. [2] Trott = Trab. [4 f.] "Thy tardiness brings by its slowness (lit. 'dallies') sickening giddiness before my brow"; obs. the diplosis in zögert, zaudern, and cf. "Faust," I, 4411: Dein Zagen zögert den Tod heran.

Mir vor die Stirne dein Zaudern.
Frisch, holpert es gleich,
Über Stock und Steine den Trott
Rasch in's Leben hinein!

Nun schon wieder
Den erathmenden Schritt
Mühsam Berg hinauf!
Auf denn, nicht träge denn,
Strebend und hoffend hinan!

Weit, hoch, herrlich der Blick
Rings in's Leben hinein,
Vom Gebirg' zum Gebirg'
Schwebet der ewige Geist,
Ewigen Lebens ahndevoll.

Seitwärts des Überdachs Schatten
Zieht dich an,
Und ein Frischung verheißender Blick
Auf der Schwelle des Mädchens da.
Labe dich! — Mir auch, Mädchen,
Diesen schäumenden Trank,
Diesen frischen Gesundheitsblick!

Ab denn, rascher hinab!
Sieh, die Sonne sinkt!

---

[10] erathmenden, "panting," causing one to draw deep breaths. [17] der ewige Geist, the spirit of the Eternal in Nature. [18] arousing a presentiment of eternal life. [21] Frischung = Erfrischung. [22] des Mädchens, dep. on Blick; Klopstockian quasi-classical construction.

Eh' sie sinkt, eh' mich Greisen
Ergreift im Moore Nebelduft,
Entzahnte Kiefer schnattern
Und das schlotternde Gebein.

Trunknen vom letzten Strahl
Reiß mich, ein Feuermeer
Mir im schäumenden Aug',
Mich geblendeten Taumelnden
In der Hölle nächtliches Thor.

Töne, Schwager, in's Horn,
Raßle den schallenden Trab,
Daß der Orcus vernehme: wir kommen,
Daß gleich an der Thüre
Der Wirth uns freundlich empfange.

28–31 L. compares the letter to Frau von Stein of 19 May, 1778 (Br. 3, 225): "I have prayed to the gods to preserve me my courage and straightforwardness to the end, and rather to hasten the end, than leave me to *crawl along the last part of my course to the goal.*" Old age is here typified by the fog-breeding moor, which the poet desires to pass before sunset. 30 Supply eh' from line 28 above; schnattern = klappern, "ere my toothless jaws begin to chatter." 31 schlotternde, loose, rattling. 32–36 "Drive me headlong, while drunk with his last ray, a sea of fire in my still flashing eye, me, blinded and staggering, into the dark gateway of Hades." 32 f. Trunknen . . . mich; cf. No. 6, l. 89, and note. 33 f. ein — Aug', absolute construction. 34 schäumenden = (leben) sprühenden. 36 Hölle, the abode of departed spirits, Hades or Elysium, not the place of torment. 39–41 These lines read in the original version: Dass der Orkus vernehme: ein Fürst kommt, Drunten von ihren Sitzen Sich die Gewaltigen lüfften (erheben); a still more grandiose expression of titanic self-confidence. 39 Orcus = Hades; equivalent to the Germanic Walhalla, the abode of the heroic dead. 41 der Wirth; Orcus is represented as a hostelry.

13. Prometheus

Written autumn 1774; a compendium of G.'s projected drama of this name. In D. W. Bk. XV (W. 28, 310 ff.; H. 22, 180 ff.), G. gives an account of the origin and significance of both ode and drama. "After all," he writes, "man must depend on himself, and it seems as though even the Deity had assumed such an attitude toward mankind, that He can not always respond to their reverence, trust and love." The surest basis for this self-reliance the author found in his own productive talent. "As I reflected on this gift of nature," he continues, "and found that it was my very own possession, the ancient figure of Prometheus came to my mind." In this ode the sense of *creative power* produces self-reliance, whereas in No. 8 the pantheistic feeling for nature leads the poet into the arms of the gods (L.). Each of these odes represents with "passionate one-sidedness" some particular mood, one of which G. says (*ib.*) "always swallowed up and repelled the others." Prometheus, son of the Titan Iapĕtos, who had taken sides against his rebellious brother Titans and in support of Jupiter, quarreled with the latter on account of his ill-treatment of the human race, which he proposed to extirpate. At this juncture Prometheus saves mankind by the gift of heavenly fire, stolen from Olympus, for which crime he is fettered on Mount Caucasus and Jove's eagle sent to torment him by lacerating his liver. The poet does not slavishly adhere to any one particular form of ancient myth; he "cut the garment of the ancient Titan to fit his own stature." Music: Reichardt; Schubert (Nachlass, Lief. 47, 1); Hugo Wolf.

Bedecke deinen Himmel, Zeus,
Mit Wolkendunſt,

---

[1] *ff.* Prometheus, sitting in his workshop, sees a thunderstorm approaching, which recalls his quarrel with Jove, the Thunderer, and evokes his defiance. [2] Wolkendunſt, "vapory clouds"; with a reference to the use of Dunſt to express the idea of empty "vaporing."

Und übe, dem Knaben gleich,
Der Disteln köpft,
An Eichen dich und Bergeshöhn;
Mußt mir meine Erde
Doch lassen stehn,
Und meine Hütte, die du nicht gebaut,
Und meinen Herd,
Um dessen Gluth
Du mich beneidest.

Ich kenne nichts Ärmeres
Unter der Sonn', als euch, Götter!
Ihr nähret kümmerlich
Von Opfersteuern
Und Gebetshauch
Eure Majestät,
Und darbtet, wären
Nicht Kinder und Bettler
Hoffnungsvolle Thoren.

Da ich ein Kind war,
Nicht wußte wo aus noch ein,
Kehrt' ich mein verirrtes Auge
Zur Sonne, als wenn drüber wär'
Ein Ohr, zu hören meine Klage,

---

[3] f. Cf. Ossian, Temora, 8: "The spear of Fingal . . . is not the staff of a boy, with which he strews the *thistle* round" (L.). [6] **meine Erde**; it belongs to him as creator of man. [9] **Herd**, the hearth on which he kept the stolen fire. [14] **kümmerlich**, "sparingly," with difficulty, because men's sacrifices, being a forced tax, are paid grudgingly. [19] "Children and beggars," the ignorant and the interested. [23] **verirrtes**, because it sought help where no help was.

Ein Herz, wie mein's,
Sich des Bedrängten zu erbarmen.

Wer half mir
Wider der Titanen Übermuth?
Wer rettete vom Tode mich,
Von Sklaverei?
Hast du nicht alles selbst vollendet,
Heilig glühend Herz?
Und glühtest jung und gut,
Betrogen, Rettungsdank
Dem Schlafenden da droben?

Ich dich ehren? Wofür?
Hast du die Schmerzen gelindert
Je des Beladenen?
Hast du die Thränen gestillet
Je des Geängsteten?
Hat nicht mich zum Manne geschmiedet
Die allmächtige Zeit
Und das ewige Schicksal,
Meine Herrn und deine?

---

[26] Prometheus' heart was gentle, and full of compassionate love for man. [28–31] see introd. note above. [33] "My heart, that glow'st with sacred fire," with enthusiasm for all that is noble and lofty. [34–36] "And, young and good (as thou wert), being deceived, didst glow with gratitude for thy rescue to the sleeper above," i. e. Jove, the heavenly *fainéant*. [39] des Beladenen, of me or any other heavy-laden one. [43–45] In classical mythology, Destiny or Necessity is conceived as a power to whose decrees even Jupiter and the other gods must bow; Time is also Jove's superior, as it must bring about the hour of his downfall, of which Prometheus knows; cf. the "Car of the Hour," in Shelley's *Prometheus Unbound*.

Wähnteſt du etwa,
Ich ſollte das Leben haſſen,
In Wüſten fliehen,
Weil nicht alle
Blüthenträume reiften?[50]

Hier ſitz' ich, forme Menſchen
Nach meinem Bilde,
Ein Geſchlecht, das mir gleich ſei,
Zu leiden, zu weinen,
Zu genießen und zu freuen ſich,
Und dein nicht zu achten,
Wie ich!

14. Neue Liebe neues Leben

Written 1775, the earliest of the poems relating to the poet's love for Lili Schönemann, the story of which runs through the last five books of D. W. In contrast to the Sesenheim poems, in which we see a complete and happy abandonment to love, these show how G. resented and fought against Lili's fascinations, as against some magic spell. The present poem inaugurates a new epoch in G.'s life and poetry; since his departure from Wetzlar and Lotte Buff in 1772 he had devoted himself wholly to poetry. Music: Beethoven (op. 75, No. 2); Spohr (1858).

Herz, mein Herz, was ſoll das geben?
Was bedränget dich ſo ſehr?
Welch ein fremdes neues Leben!
Ich erkenne dich nicht mehr.
Weg iſt alles, was du liebteſt,
Weg warum du dich betrübteſt,

[50] Blüthenträume, "dreams full of blossom (and promise)."

Weg dein Fleiß und deine Ruh —
Ach wie kamst du nur dazu?

Fesselt dich die Jugendblüthe,
Diese liebliche Gestalt,
Dieser Blick voll Treu' und Güte,
Mit unendlicher Gewalt?
Will ich rasch mich ihr entziehen,
Mich ermannen, ihr entfliehen,
Führet mich im Augenblick
Ach mein Weg zu ihr zurück.

Und an diesem Zauberfädchen,
Das sich nicht zerreißen läßt,
Hält das liebe lose Mädchen
Mich so wider Willen fest;
Muß in ihrem Zauberkreise
Leben nun auf ihre Weise.
Die Verändrung ach wie groß!
Liebe! Liebe! laß mich los!

15. An Belinden

Written 1775. Belinde or Belinda, a common name in the sentimental poetry of England and France, e. g. in Pope's *Rape of the Lock*. Music: Kayser; Reichardt.

Warum ziehst du mich unwiderstehlich
Ach in jene Pracht?

---

[19] lose, "wanton." [24] Liebe may be taken either as subst. (= "love") or as adj. (= "beloved").

[2] jene Pracht, the brilliant society in which Lili moved.

War ich guter Junge nicht so selig
In der öden Nacht?

Heimlich in mein Zimmerchen verschlossen,
Lag im Mondenschein
Ganz von seinem Schauerlicht umflossen,
Und ich dämmert' ein;

Träumte da von vollen goldnen Stunden
Ungemischter Lust,
Hatte schon dein liebes Bild empfunden
Tief in meiner Brust.

Bin ich's noch, den du bei so viel Lichtern
An dem Spieltisch hältst?
Oft so unerträglichen Gesichtern
Gegenüber stellst?

Reizender ist mir des Frühlings Blüthe
Nun nicht auf der Flur;
Wo du, Engel, bist, ist Lieb' und Güte,
Wo du bist, Natur.

---

4 öden, "lonely." 6 Lag (ich). 7 Schauerlicht, the dim "uncanny light" of the moon. 8 "I fell into a doze." 9 vollen, "full (of delight)." 13–16 These lines are a more detailed description of that "brilliant society" (Pracht, l. 2 above); cf. letter to Auguste Stolberg of 13 Feb. 1775 (Br. 2, 233): "umleuchtet vom Prachtglanze der Wandleuchter . . . von ein paar schönen Augen am Spieltisch gehalten." 18 Nun, "now," since I have known you. 19 f. Even among those "intolerable faces" he feels the loveliness of her nature.

16. Ihr verblühet, süße Rosen

Written 1775; sung by the hero in *Erwin und Elmire*; a return to the sentimental manner of the Leipzig period, but perfected. Music: Reichardt.

Ihr verblühet, süße Rosen,
Meine Liebe trug euch nicht;
Blühtet, ach! dem Hoffnungslosen,
Dem der Gram die Seele bricht!

Jener Tage denk' ich trauernd,
Als ich, Engel, an dir hing,
Auf das erste Knöspchen lauernd
Früh zu meinem Garten ging;

Alle Blüthen, alle Früchte
Noch zu deinen Füßen trug,
Und vor deinem Angesichte
Hoffnung in dem Herzen schlug.

Ihr verblühet, süße Rosen,
Meine Liebe trug euch nicht;
Blühtet, ach! dem Hoffnungslosen,
Dem der Gram die Seele bricht!

17. Nähe

Date of composition uncertain; cf. No. 15 above.

Wie du so oft, geliebtes Kind,
Ich weiß nicht wie, so fremde bist!
Wenn wir im Schwarm der vielen Menschen sind,
Das schlägt mir alle Freude nieder.
Doch ja, wenn alles still und finster um uns ist,
Erkenn' ich dich an deinen Küssen wieder.

---

[2] meine Liebe, "my beloved."

18. Auf dem See

Written 15 June, 1775, on the Lake of Zürich during G.'s Swiss journey, undertaken to escape from Lili's fascinations; cf. D. W. Bk. XVIII (W. 29, 111; H. 23, 67). Music: Schubert (op. 92, 2); Mendelssohn (op. 41, No. 6); Brahms (*Lieder*); Loewe (op. 80, Heft 2).

Und frische Nahrung, neues Blut
Saug' ich aus freier Welt;
Wie ist Natur so hold und gut,
Die mich am Busen hält!
Die Welle wieget unsern Kahn
Im Rudertakt hinauf,
Und Berge, wolkig himmelan,
Begegnen unserm Lauf.

Aug', mein Aug', was sinkst du nieder?
Goldne Träume, kommt ihr wieder?
Weg, du Traum! so Gold du bist;
Hier auch Lieb' und Leben ist.

Auf der Welle blinken
Tausend schwebende Sterne,
Weiche Nebel trinken
Rings die thürmende Ferne;
Morgenwind umflügelt
Die beschattete Bucht,
Und im See bespiegelt
Sich die reifende Frucht.

---

[6] hinauf, "out (on the lake)." [7] wolkig himmelan, "cloud-wrapt up to the very heavens." [11] Gold = golden, adj., "golden though thou be." [14] The sunlight broken and reflected from the dimpling waves.

19. Wonne der Wehmuth

Written before 1781, probably autumn 1775; the motive of tears was ever present to G. during the Frankfurt days. Music: Beethoven (op. 83); Schubert (op. 115, 2).

Trocknet nicht, trocknet nicht,
Thränen der ewigen Liebe!
Ach, nur dem halbgetrockneten Auge
Wie öde, wie todt die Welt ihm erscheint!
Trocknet nicht, trocknet nicht,
Thränen unglücklicher Liebe!

20. Jägers Abendlied

Probably written Nov. or Dec. 1775, before Lili's image had faded, and when G. first tasted the joys of hunting (L.). Music: Schubert (op. 3, 4); Reichardt; Tomaschek (op. 57, 5)

Im Felde schleich' ich still und wild,
Gespannt mein Feuerrohr.
Da schwebt so licht dein liebes Bild
Dein süßes Bild mir vor.

Du wandelst jetzt wohl still und mild
Durch Feld und liebes Thal,
Und ach mein schnell verrauschend Bild,
Stellt sich dir's nicht einmal?

---

[3] nur modifies halbgetrockneten; when feeling begins to ebb, life becomes prosaic.

[1] still und wild, externally quiet, but internally excited by passion (L.); D. however explains still as referring to the stealth necessary to the hunter, and wild to the murderous character of his sport.

Des Menſchen, der die Welt durchſtreift
Voll Unmuth und Verdruß,
Nach Oſten und nach Weſten ſchweift,
Weil er dich laſſen muß.

Mir iſt es, denk' ich nur an dich,
Als in den Mond zu ſehn;
Ein ſtiller Friede kommt auf mich,
Weiß nicht, wie mir geſchehn.

21. Muth

Written 1775–76, and first entitled "Eis-Lebens-Lied."

Sorglos über die Fläche weg,
Wo vom kühnſten Wager die Bahn
Dir nicht vorgegraben du ſiehſt,
Mache dir ſelber Bahn!

Stille, Liebchen, mein Herz!
Kracht's gleich, bricht's doch nicht!
Bricht's gleich, bricht's nicht mit dir!

22. An Lili

Written in a copy of his *Stella*, presented by G. to Lili, Feb. 1776.

Im holden Thal, auf ſchneebedeckten Höhen
War ſtets dein Bild mir nah;

---

14 als — ſehen = als ſähe ich in den Mond.

2 f. "Where thou seest no course marked out (by the skate-marks) for thee (even) by the boldest (and most) venturesome (skater)."

5 "Keep quiet, darling, my heart," my darling heart.

Ich ſah's um mich in lichten Wolken wehen,
Im Herzen war mir's da.
Empfinde hier, wie mit allmächt'gem Triebe
Ein Herz das andre zieht,
Und daß vergebens Liebe
Vor Liebe flieht.

23. Wandrers Nachtlied

(„Der du von dem Himmel biſt")

Written 12 Feb. 1776, on the Ettersberg, north of Weimar. A prayer for peace, as a refuge from the passions and projects of his own soul, for that peace "which passeth understanding" (Phil. iv, 7); the language and sentiment are those of the Christian hymnal; cf. letter to Aug. Stolberg of the previous Sept. (Br. 2, 293): "Wird mein Herz endlich . . . die Seligkeit, die Menschen gegönnt wird, empfinden, und nicht immer auf den Wogen der Einbildungskraft und überspannten Sinnlichkeit, Himmel und Höllen auf und ab getrieben werden." Music: Schubert (op. 4, No. 3); Loewe (op. 9); Liszt and many others.

Der du von dem Himmel biſt,
Alles Leid und Schmerzen ſtilleſt,
Den, der doppelt elend iſt,
Doppelt mit Erquickung fülleſt,
Ach ich bin des Treibens müde!
Was ſoll all der Schmerz und Luſt?
Süßer Friede,
Komm, ach komm in meine Bruſt.

---

[2] Alles Leid und (alle) Schmerzen; zeugmatic use of adj., as of art. 1. 6 below.

24. Raſtloſe Liebe

Written at Ilmenau, 6 May, 1776. The poem expresses G.'s alarm at the new passion (for Frau von Stein) which he was beginning to experience, but ends, unlike most of the Lili poems, in submission to Love as the "crown of life" in spite of the sorrows it brings. It is (like Nos. 6, 12, 18, 20) a "Wanderlied." Music: Schubert (op. 5, No. 1); Spohr (op. 44, No. 2); Raff (op. 98, No. 23); Franz (op. 33).

Dem Schnee, dem Regen,
Dem Wind entgegen,
Im Dampf der Klüfte,
Durch Nebeldüfte,
Immer zu! Immer zu!
Ohne Raſt und Ruh!

Lieber durch Leiden
Möcht' ich mich ſchlagen,
Als ſo viel Freuden
Des Lebens ertragen.
Alle das Neigen
Von Herzen zu Herzen,
Ach wie ſo eigen
Schaffet das Schmerzen!

Wie, ſoll ich fliehen?
Wälderwärts ziehen?

---

8 "Would I fight my way on." 12 "between heart and heart"; Herzen is in both cases sing. 13 f. "Ah, how strangely it brings pain." 15 The comma after Wie, which L. gives in his ed. of the poems, although in W. it has been removed, is here restored. Herder's MS. copy has an interrogation mark, which plainly shows that the poet meant to allude to the project of flight as a contingency rejected in the concluding lines, and not as an inquiry as to the means or manner of such contemplated flight.

Alles vergebens!
Krone des Lebens,
Glück ohne Ruh,
Liebe, bist du!

25. „Feiger Gedanken"

Written 1776–77 for the operetta *Lila*. Music: Hugo Wolf.

Feiger Gedanken
Bängliches Schwanken,
Weibisches Zagen,
Ängstliches Klagen
Wendet kein Elend,
Macht dich nicht frei.

Allen Gewalten
Zum Trutz sich erhalten;
Nimmer sich beugen,
Kräftig sich zeigen,
Rufet die Arme
Der Götter herbei.

26. Hypochonder

Written before 1778.

Der Teufel hol' das Menschengeschlecht!
Man möchte rasend werden!
Da nehm' ich mir so eifrig vor:
Will niemand weiter sehen,

7–10 The infins. are all subjects of rufet in l. 11. 11 f. "will call the arms (i. e. the power) of the gods to thine aid." Idea and sentiment are antique (L.).

Will all das Volk Gott und sich selbst
Und dem Teufel überlassen!
Und kaum seh' ich ein Menschengesicht,
So hab' ich's wieder lieb.

27. Seefahrt

Written 11 Sept. 1776; sent to Lavater on the 16th. The poem marks the end of the turbulent *Sturm und Drang*; it is symbolical, not allegorical, and has throughout "in each single feature a meaning independent of the particular occasion, and yet in its separate parts is to be explained by the poet's life" (Bl.).

Analysis: 1–4, Resolve to leave Frankfurt; delay occasioned by the non arrival of the expected invitation to Weimar; 5–10, encouragement of his purpose by friends; 11–14, arrival of the message, the signal for his departure; 15–21, favorable prospects, and confidence of friends; 22–26, initial difficulties which he skilfully evades; 27–34, his wild life endangers his career, and, 35–40, alarms his friends; 41–46, his confidence in his own ability to guide his life aright.

Lange Tag' und Nächte stand mein Schiff befrachtet;
Günst'ger Winde harrend, saß mit treuen Freunden,
Mir Geduld und guten Muth erzechend,
Ich im Hafen.

Und sie waren doppelt ungeduldig:
Gerne gönnen wir die schnellste Reise,

---

[4] Hafen, Frankfurt. [5] doppelt ungeduldig, "doubly impatient" on account of the long delay. [6–10] spoken by his friends, who had strongly encouraged him to leave Frankfurt and to go to some princely court. Of his own dissatisfaction with his life in that city his letters to the Countess Stolberg give ample evidence, particularly the letter of 14–19 Sept. 1776 (Br. 2, 288 ff.).

Gern die hohe Fahrt dir; Güterfülle
Wartet drüben in den Welten deiner,
Wird Rückkehrendem in unsern Armen
Lieb' und Preis dir.

Und am frühen Morgen ward's Getümmel,
Und dem Schlaf entjauchzt uns der Matrose,
Alles wimmelt, alles lebet, webet,
Mit dem ersten Segenshauch zu schiffen.

Und die Segel blühen in dem Hauche,
Und die Sonne lockt mit Feuerliebe;
Ziehn die Segel, ziehn die hohen Wolken,
Jauchzen an dem Ufer alle Freunde
Hoffnungslieder nach, im Freudetaumel
Reisefreuden wähnend, wie des Einschiffmorgens,
Wie der ersten hohen Sternennächte.

Aber gottgesandte Wechselwinde treiben
Seitwärts ihn der vorgesteckten Fahrt ab,
Und er scheint sich ihnen hinzugeben,

---

[7] hohe, of high importance; also distant, on the *high* seas. [8] in den Welten, "in other lands." [9 f.] "Love and honor await thee on thy return"; supply es before wird. Rückkehrendem . . . dir, Lat. *redeunti tibi*, classical Klopstockian construction. [11] ward's Getümmel, "there arose a turmoil"; a bold construction for: Es ward (= entstand) . . . (ein) Getümmel. [12] "and the sailors rouse us from slumber with their shouts." [13] "All is bustle, all is life and motion." [14] Segenshauch, "favoring breeze." [15] blühen, "swell" with the breeze, like an opening flower. [17] "the sails draw, the lofty clouds pass on"; supply es. [22 f.] "but god-sent baffling winds drive him aside from his appointed course"; gottgesandt, sent by some deity; the phrase is Homeric.

Strebet leiſe ſie zu überliſten,
Treu dem Zweck auch auf dem ſchiefen Wege.

Aber aus der dumpfen grauen Ferne
Kündet leiſewandelnd ſich der Sturm an,
Drückt die Vögel nieder auf's Gewäſſer,
Drückt der Menſchen ſchwellend Herz darnieder,
Und er kommt. Vor ſeinem ſtarren Wüthen
Streckt der Schiffer klug die Segel nieder,
Mit dem angſterfüllten Balle ſpielen
Wind und Wellen.

Und an jenem Ufer drüben ſtehen
Freund' und Lieben, beben auf dem Feſten:
Ach, warum iſt er nicht hier geblieben!
Ach, der Sturm! Verſchlagen weg vom Glücke!
Soll der Gute ſo zu Grunde gehen?
Ach, er ſollte, ach, er könnte! Götter!

Doch er ſtehet männlich an dem Steuer;
Mit dem Schiffe ſpielen Wind und Wellen;

---

[26] cf. letter to Merck, 24 July, 1776 (Br. 3, 90): glaub dass ich *mir immer gleich* bin . . . wir . . . gehen unsern eignen Weg . . . werden . . . hindurchdringen, denn die Götter sind sichtbar mit uns; ihn, observe the transition to the 3d pers. [32] "The seaman wisely strikes sail"; usually, die Segel ſtreichen. [33] dem—Balle, the ship, laden with terrified people. [35 f.] His friends on the shore which he has left are made anxious by the gathering storm, which they can see, though the ship be long since out of sight. [36] Auf dem Feſten (Lande), on *terra firma*. [40] "Alas! is it possible that he could (perish), ye gods! [41–46] In a letter to Lavater, 6 March, 1776 (Br. 3, 37), G. writes, with less confidence of a successful issue, but with the same indifference to the result as Faust: "Ich bin nun

Wind und Wellen nicht mit ſeinem Herzen:
Herrſchend blickt er auf die grimme Tiefe,
Und vertrauet, ſcheiternd oder landend,
Seinen Göttern.

28. Harzreiſe im Winter

Written 1–10 Dec. 1777, on which latter date, shortly after noon, the poet ascended the summit of the Brocken, or Blocksberg, the highest peak of the Harz Mountains. G. here recurs for the last time to the earlier manner of such odes as No. 6. This ode stands out from his former ones by the marked absence of the selfish element, by thoughtfulness for others: for the unhappy misanthrope, for his friends, and for his love. Like No. 6, it deals with the poet's relation to Life—here as ruled by the "Father of Love." The journey was made incognito under the name of Dr. Weber, and undertaken with three objects: 1, to visit a young man named Plessing, resident in Wernigerode, near the Brocken, who, having fallen into a Werther-like despondency, had written to G. for advice and consolation; 2, to gain some insight into mining methods as practised in the Harz, with a view to working the disused mines at Ilmenau; 3, to obtain a respite from the multifarious duties and distractions of Weimar life, and an opportunity for self-communion and introspection. In all three respects his journey was a complete success, and the poem expresses his gratitude to the Deity for the favor thus extended to him. "You know," he writes to his friend, "how *symbolical* my life is" (Br. 3, 199). "It is true," he says in his commentary on this poem, explaining its concrete details, "of my smaller poems, as of my works in general, that they all originate from some more or less significant occasion, and so are composed in immediate contemplation of certain particular objects; for this reason, while they differ from one another, they yet agree in this, that

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ganz eingeschifft auf der Woge der Welt—voll entschlossen: zu entdecken, gewinnen, streiten, scheitern, oder mich mit aller Ladung in die Lufft zu sprengen."

Harzreiſe im Winter

Denn ein Gott hat
Jedem ſeine Bahn
Vorgezeichnet,
Die der Glückliche
Raſch zum freudigen
Ziele rennt:
Wem aber Unglück
Das Herz zuſammenzog,
Er ſträubt vergebens
Sich gegen die Schranken
Des ehernen Fadens,
Den die doch bittre Schere
Nur einmal löſ't.

in considering *particular* external and often ordinary circumstances, there is yet present to the mind of the poet something *universal*, some inward and higher idea or image." Music : Brahms (op. 53).

Analysis : 1–5, As the vulture hovers on high, looking for prey, so the poet from his spiritual eminence seeks subjects worthy of his muse ; 6–28, digression : the wild creatures and the comfort-loving rich (the summer tourists) flee before the wintry storms ; 29–50, theme, part 1 : the solitary and unhappy misanthrope (Plessing) ; 51–59, transition : the poet's friends ; 60–81, theme, part 2 : the solitary yet happy poet, led to his goal by Love, human and divine ; all obstacles are overcome, or made subservient to him (66–76), and he reaches his goal (77–81) ; 82–88, apostrophe to the mountain, the "altar of his gratitude" (Bl.).

Dem Geier gleich,
Der auf schweren Morgenwolken
Mit sanftem Fittig ruhend
Nach Beute schaut,
Schwebe mein Lied.

Denn ein Gott hat
Jedem seine Bahn
Vorgezeichnet,
Die der Glückliche
Rasch zum freudigen
Ziele rennt :
Wem aber Unglück
Das Herz zusammenzog,
Er sträubt vergebens
Sich gegen die Schranken
Des ehernen Fadens,

---

[8] sanftem, "gentle," motionless. [9] der Glückliche, he, the happy poet. [12–18] The misanthrope, Plessing. [16] The "thread" of life, "iron" because ruled by destiny.

Den die doch bittre Schere
Nur einmal löſ't.

In Dickichts-Schauer
Drängt ſich das rauhe Wild,
Und mit den Sperlingen
Haben längſt die Reichen
In ihre Sümpfe ſich geſenkt.

Leicht iſt's folgen dem Wagen,
Den Fortuna führt,
Wie der gemächliche Troß
Auf gebeſſerten Wegen
Hinter des Fürſten Einzug.

Aber abſeits wer iſt's?
Ins Gebüſch verliert ſich ſein Pfad,
Hinter ihm ſchlagen
Die Sträuche zuſammen,
Das Gras ſteht wieder auf,
Die Öde verſchlingt ihn.

---

[17] die — Schere, the shears of Fate (Atrŏpos in classical mythology), death, which, however weary we be of life, is *yet* (doch) ever bitter when it comes; cf. Milton, *Lycidas*: Comes the blind Fury with th' abhorred shears, And slits the thin-spun life. [19] Dickichts-Schauer, "the uncanny depths of the thicket." [20] rauh, of their rough winter coats. [21] The sparrows leave the fields in winter for the towns, where food is easier to find. [22] die Reichen, the wealthy summer tourists, who love ease and comfort. [23] Sümpfe: our traveler has left all comforts behind him and despises the townsmen, whose condition he depreciates by referring to the towns as "swamps" (G.). [26–28] When a prince makes a progress through any part of his dominions, the roads are first put in good condition (gebeſſert) for his comfort. [26] Troß, "retinue." [29] abſeits, "apart (from the good roads)."

Ach, wer heilet die Schmerzen
Deß, dem Balſam zu Gift ward?
Der ſich Menſchenhaß
Aus der Fülle der Liebe trank?
Erſt verachtet, nun ein Verächter,
Zehrt er heimlich auf
Seinen eignen Werth
In ung'nügender Selbſtſucht.

Iſt auf deinem Pſalter,
Vater der Liebe, ein Ton
Seinem Ohre vernehmlich,
So erquicke ſein Herz!
Öffne den umwölkten Blick
Über die tauſend Quellen
Neben dem Durſtenden
In der Wüſte.

Der du der Freuden viel ſchaffſt,
Jedem ein überfließend Maß,
Segne die Brüder der Jagd
Auf der Fährte des Wilds
Mit jugendlichem Übermuth

[36] This line is amplified and explained by the two following lines. [43] The Creation is considered as a musical instrument (psaltery) upon which the Creator plays; G. tells us (W. 33, 223; H. 25, 148) how in his interview with Plessing he advised the study of Nature and a hearty interest in the outer world as an antidote to misanthropic gloom. The poet's "hearty sympathy is poured out in prayer." [53 ff.] Allusion to the Duke and his friends, who were engaged in a wild-boar hunt near Eisenach, rendered necessary by the complaints of the peasants as to the increase of these destructive animals, which the game-laws forbade them to kill.

Fröhlicher Mordſucht,
Späte Rächer des Unbills,
Dem ſchon Jahre vergeblich
Wehrt mit Knütteln der Bauer.

Aber den Einſamen hüll'
In deine Goldwolken!
Umgib mit Wintergrün,
Bis die Roſe wieder heranreift,
Die feuchten Haare,
O Liebe, deines Dichters!

Mit der dämmernden Fackel
Leuchteſt du ihm
Durch die Furten bei Nacht,
Über grundloſe Wege
Auf öden Gefilden;
Mit dem tauſendfarbigen Morgen
Lachſt du ins Herz ihm;
Mit dem beizenden Sturm
Trägſt du ihn hoch empor;
Winterſtröme ſtürzen vom Felſen

57–59 "tardy avengers of the mischief, which for years the peasant has vainly tried to check with cudgels." 60 den Einſamen, the solitary but happy 'poet'; the Homeric heroes are often rescued by favoring deities wrapping them in clouds. 62 Wintergrün, a pine-wreath, until the rose, more appropriate to a poet of love, shall bloom again. 64 feucht, "moist" with hoar-frost and snow. 66 The "dim torch" is the moon. 73 beizend, "biting," sharp, keen; though V. considers the term to be taken from falconry, meaning to "soar." 75 f. "wintry storms rush from the rock (keeping tune) with his psalms"; as an accompaniment to his songs of gratitude for this and so many other favors.

In seine Psalmen,
Und Altar des lieblichsten Danks
Wird ihm des gefürchteten Gipfels
Schneebehangner Scheitel,
Den mit Geisterreihen
Kränzten ahnende Völker.

Du stehst mit unerforschtem Busen
Geheimnißvoll offenbar
Über der erstaunten Welt,
Und schaust aus Wolken
Auf ihre Reiche und Herrlichkeit,
Die du aus den Adern deiner Brüder
Neben dir wässerst.

29. Erinnerung

Date not accurately determinable. Erinnerung = Mahnung, "admonition."

Willst du immer weiter schweifen?
Sieh, das Gute liegt so nah.
Lerne nur das Glück ergreifen,
Denn das Glück ist immer da.

---

80 f. "which tribes with dim forebodings (of some mysterious higher power) crowned with ghostly dances"; allusion to the Witches' Dance, or "Hexensabbath," of the "Walpurgisnacht," or eve of the 1st of May, which figures in Faust. A rock on the Brocken is known as "Teufelsaltar," and a flat space as "Hexentanzplatz." 82 The Brocken itself has no mineral veins. 83 "mysterious yet revealed." 87 f. Through the neighboring mountains, which are rich in metalliferous veins, the Brocken enriches (lit. "waters," fertilizes) the world.

2 das Gute = das Glück, "happiness."

PART II.—GOETHE, 1777–1787

FROM the moment when, in 1776, Goethe accepted office he was a changed man, devoting himself to the service of his beloved master, and to the welfare of the people committed to his charge in his various official capacities. Above all, his endeavors were directed toward lightening the too heavy burdens of the Duke's subjects, particularly of the peasants, in their hard struggle with an ungenerous soil and a rude climate, and toward checking extravagance in high places, which made these burdens so much heavier. When Schiller came to Weimar in 1787 (while Goethe was absent in Italy) he found that Goethe was there spoken of by all classes of people with a sort of affectionate adoration, and was beloved and admired even more as a man than as a poet.

Goethe as man of affairs.

Hardly had Lili's lovely image paled, when he fell under the spell of another and a very different woman—Charlotte von Stein. She was seven years older than the poet, the mother of several children, in indifferent health, mated with an unsympathetic though not unkind husband. The relation between Goethe and Frau von Stein has been grossly misunderstood and misrepresented. With Goethe it was a passion and a ruling one, but not of the kind ordinarily called love. He himself says in some verses contained in

Frau von Stein.

one of his letters to her, that he felt as if she must have been in some former state his sister or his wife (W. 4, 97; H. 3, 86). In another letter he calls it "the purest, most beautiful, truest relation to a woman" that he had ever had, except to his sister. Frau von Stein was to him his "dearest saint," to whom he looked up with no less reverence than love, the beloved guide of his soul and the safeguard of his life, who taught him that profound appreciation of pure and noble womanhood which finds so lofty an expression in the character of Iphigenie. The fascination she exerted over him lasted for ten years, until his return from Italy, and it was she who first broke off the relation.

Goethe's poetic productivity during his first ten years at Weimar down to his departure for Italy was slight compared with the marvelous fertility of his Frankfurt period. These ten years, however, were by no means years of retrogression; Goethe passed through the decisive school of serious life during these years of strict moral discipline, learning the lesson of self-control, his intellect and his experience expanding and maturing. The "dim impulse" of his earlier period to try, like Faust, his every power, is purged of its crude and fantastic elements; the vehement longing to o'erleap the insurmountable limitations of humanity is replaced by the striving after the most profound and universal development possible within these limits. He had turned his back on Wertherism, and the wild but warm-hearted youth had become a sober-minded, gentle, silent man. The pain which is inseparable from such a transition—the longing for quiet and rest—is expressed in the two exquisite songs called "Wanderer's Night-Songs" (Nos. 23 and 33).

Moral self-discipline.

In spite of the many distractions of his life, the divine gift of poetry was by no means extinct. To Frau von Stein he wrote (14 Sept. 1780, Br. 4, 291): "'O thou sweet poetry!' I sometimes cry, and esteem Mark Antonine happy, . . . in that he never devoted himself to poetry or eloquence. As far as possible, I turn off the water-supply from those leaping fountains and bubbling cascades, and turn it on to useful mill-races and practical canals for irrigating purposes, but before I know it some wicked sprite pulls out a plug somewhere, and instantly all is leaping and bubbling, and when I fancy I am sitting on my hack, ambling along my prescribed beat, suddenly the nag under me gets a glorious shape, irresistible longing—and wings, and away he goes with me."

Still a Poet.

Perhaps the most interesting poems of this period are those which refer to his own personal experiences and to the development of his intellectual and moral nature (Nos. 27–30, 35, 38). Of those addressed to the Duke, the noblest is the ode *Ilmenau, 3. Sept. 1783* (W. 2, 141; H. 1, 108 ff.). To this period belong also several of his finest ballads (Nos. 31, 34, 39).

During the last years before his departure for Italy Goethe turned his attention more than ever to antique or classical poetic models. We have seen how in his earlier years he studied Homer, Pindar and Theocritus, and he felt that he still needed a severe training to enable him to attain the antique perfection of form. It was this feeling that kept him from completing his *Iphigenie*, and increased his longing for Italy. Some translations by Herder from the Greek anthology led him to try his powers in this branch of poetry,

Classicism.

and the result was a number of epigrams, chiefly distichs, in elegiac metre (dactylic hexameters and pentameters), which he collected under the heading *Antiker Form sich nähernd* (see Nos. 44–48 below). This approach to the antique served as a preparation for and transition to the elevated style of his classical period.

Departure for Italy.

In August, 1786, on his thirty-fifth birthday, Goethe set out on his journey to Italy. It was a sort of flight, undertaken with almost superstitious secrecy —a flight from the overwhelming and distracting cares of office to what had long been to him a land of promise; a flight also from his love. The relation with Frau von Stein was pure, but was growing to be more and more a false relation, as the relative position of the two friends changed and he became in all respects the superior of the woman to whom he had long looked up as a sort of goddess. That he was however not as yet quite conscious of this is shown by his letters to her from Italy (G. G., vol. ii), which continue to breathe the most absolute and unselfish devotion.

Italian expectations.

In Italy he hoped to find opportunity for the practice of art, for which he had always believed himself to be fitted, and to decide once for all whether his genius lay in this direction rather than in the realm of literature. As a poet, too, he expected, in that land of natural beauty and in so genial a climate, to acquire something of the antique spirit which he had sought in vain to cultivate in the north. Like his Iphigenie, he "sought the land of the Greeks with his soul." In the celebrated letter of 23d August 1794, in which Schiller sketched the character of Goethe's genius, he expressed his belief that, if Goethe had been born a

Greek, or even an Italian, amid congenial climatic and artistic surroundings, the course of his development would have been infinitely shortened, if not made unnecessary, and Goethe no doubt felt intuitively at the time what Schiller afterward expressed in these words.

30. An den Mond

Written early in 1778; in its original form the poem referred to his love for Frau von Stein, and to the suicide of Christel von Lasberg, a young girl of the Weimar court circle who had drowned herself in January of that year, on account of an unhappy love-affair, in the river Ilm, at a spot which G. had to pass on his way to or from his "Gartenhaus." The alteration was made after G.'s departure for Italy, and the poem became a song of sorrow for lost love; it is one of the most perfect of lyrics, both in melodious expression and in structure. As in a moonlit landscape, the misty element prevails. Lyrical style, says F. Vischer (Æsthetik, 3, 1332, § 887), must allow us to conjecture more than is expressed. The ideas are not connected in their *objective* order; digressions are permitted and preferred, "which have their connection in the *subjective unity of sentiment.*" The order of lyric composition here followed is: 1, growth of still suppressed feeling; 2, outburst of this feeling; 3, resignation. Music: Schubert (Nachlass, Lief. 7 and 6 Lieder, No. 3) and numerous others.

Analysis: 1–12, the Moon, with its associations of sad but calm reflection, recalls past happiness; 13–20, the *flowing* River, with its unstable element of water, recalls broken vows of love; 21–28, the *rushing* River, with its melodious murmur, reminds the poet that his gift of song is still left to console him; 29–36, Moon *and* River recall the blessings of friendship.

Füllest wieder Busch und Thal
Still mit Nebelglanz,

[1] Busch und Thal, the valley of the Ilm at Weimar.

Löſeſt endlich auch einmal
Meine Seele ganz;

Breiteſt über mein Gefild
Lindernd deinen Blick,
Wie des Freundes Auge mild
Über mein Geſchick.

Jeden Nachklang fühlt mein Herz
Froh- und trüber Zeit,
Wandle zwiſchen Freud' und Schmerz
In der Einſamkeit.

Fließe, fließe, lieber Fluß!
Nimmer werd' ich froh,
So verrauſchte Scherz und Kuß,
Und die Treue ſo.

Ich beſaß es doch einmal,
Was ſo köſtlich iſt!
Daß man doch zu ſeiner Qual
Nimmer es vergißt!

Rauſche, Fluß, das Thal entlang,
Ohne Raſt und Ruh,
Rauſche, flüſtre meinem Sang
Melodien zu,

---

[3] Löſeſt, "freest" my soul from the trammels of every-day prosaic life. [5] mein Gefild, the meadows below G.'s "Gartenhaus." [6] Lindernd, "softening" the painful contradictions of daylight existence. [7] The "friend" is the Duke. [10] froh- i. e. froher; the termination -er, common to both adjs., is represented by the hyphen. [11] Wandle, supply ich. [15] So, as thou flowest past. [18] Was = die Treue.

Wenn du in der Winternacht
Wüthend überſchwillſt,
Oder um die Frühlingspracht
Junger Knoſpen quillſt.

Selig, wer ſich vor der Welt
Ohne Haß verſchließt,
Einen Freund am Buſen hält
Und mit dem genießt,

Was, von Menſchen nicht gewußt
Oder nicht bedacht,
Durch das Labyrinth der Bruſt
Wandelt in der Nacht.

31. Der Fiſcher

Probably written 1778; typifies the dangerous attraction of the watery element: it is not an allegory, but makes us feel this power in a story. Music: Schubert (op. 5, No. 1); Loewe (op. 43), and many others.

Das Waſſer rauſcht', das Waſſer ſchwoll,
Ein Fiſcher ſaß daran,
Sah nach dem Angel ruhevoll,
Kühl bis ans Herz hinan.
Und wie er ſitzt und wie er lauſcht,
Theilt ſich die Fluth empor;
Aus dem bewegten Waſſer rauſcht
Ein feuchtes Weib hervor.

---

[2] quillſt, "gushest," gently flowing. [3] Labyrinth, the tortuous intricacies of the human heart. [4] Wandelt, "passes."

[5] Angel, usually fem. [5] lauſcht = lauert, "watches" his line. [6] The water is parted by a body rising up through it. [8] feucht, "dripping."

Sie ſang zu ihm, ſie ſprach zu ihm:
Was lockſt du meine Brut
Mit Menſchenwitz und Menſchenliſt
Hinauf in Todesgluth?
Ach wüßteſt du, wie's Fiſchlein iſt
So wohlig auf dem Grund,
Du ſtiegſt herunter wie du biſt,
Und würdeſt erſt geſund.

Labt ſich die liebe Sonne nicht,
Der Mond ſich nicht im Meer?
Kehrt wellenathmend ihr Geſicht
Nicht doppelt ſchöner her?
Lockt dich der tiefe Himmel nicht,
Das feuchtverklärte Blau?
Lockt dich dein eigen Angeſicht
Nicht her in ew'gen Thau?

Das Waſſer rauſcht', das Waſſer ſchwoll,
Netzt' ihm den nackten Fuß;
Sein Herz wuchs ihm ſo ſehnſuchtsvoll,
Wie bei der Liebſten Gruß.

---

[9] Assonance for rhyme, as in the Volkslied. [12] Todesgluth, the heated air, which is deadly to the inhabitants of the cooler element. [13] Fiſchlein, dat.; wie es (dem) Fiſchlein iſt, "how happy the little fish are in the depths." [19] wellenathmend, "breathing of the wave," as the countenance of man is refreshed by the bath. [20] The comparative ſchöner adds force to doppelt. [21 f.] "Do not the deep heavens entice thee, or the blue sky, reflected in the moist element?" the deep blue sky transfigured on the surface of the water.

Sie ſprach zu ihm, ſie ſang zu ihm;
Da war's um ihn geſchehn:
Halb zog ſie ihn, halb ſank er hin,
Und ward nicht mehr geſehn.

32. Geſang der Geiſter über den Waſſern

Written on his Swiss journey, autumn 1779. On the 9th Oct. G. was in the lovely valley of Lauterbrunnen, near Interlaken, where the Staubbach falls into the valley from a height of over 1,500 feet, and is dissolved into spray before reaching the rock below. The poem was originally intended as a duet between two water-sprites. Music: Schubert (op. 16, No. 7); C. Loewe (op. 88).

Analysis: 1–2, Theme; 3–7, the soul resembles the water in its heavenly origin, and in its continuous alternation between earth (the commonplace) and heaven (the sublime); 8–27, the soul in its activity, when unaffected by destiny (l. 34 below) resembles the water when not stirred by the wind; 28–31, when so affected, it is like the water, moved by the wind, now with friendly, now with hostile intent; 32–35, repetition of theme.

Des Menſchen Seele
Gleicht dem Waſſer:
Vom Himmel kommt es,
Zum Himmel ſteigt es,
Und wieder nieder
Zur Erde muß es,
Ewig wechſelnd.

Strömt von der hohen
Steilen Felswand
Der reine Strahl,

8–10 protasis of conditional clause. 10 Strahl, "stream."

Dann stäubt er lieblich
In Wolkenwellen
Zum glatten Fels,
Und leicht empfangen,
Wallt er verschleiernd,
Leisrauschend,
Zur Tiefe nieder.

Ragen Klippen
Dem Sturz entgegen,
Schäumt er unmuthig
Stufenweise
Zum Abgrund.

Im flachen Bette
Schleicht er das Wiesenthal hin,
Und in dem glatten See
Weiden ihr Antlitz
Alle Gestirne.

Wind ist der Welle
Lieblicher Buhler;
Wind mischt vom Grund aus
Schäumende Wogen.

Seele des Menschen,
Wie gleichst du dem Wasser!
Schicksal des Menschen,
Wie gleichst du dem Wind!

[11] **stäubt**, scatters into spray. [12] Wolkenwellen, "watery clouds." [15] "It moves on mistily." [18 f.] conditional clause. [26] Weiden, "rejoice to see"; lit. "feast."

33. Wandrers Nachtlied

(„Über allen Gipfeln")

Written in the night of 6–7 Sept. 1780, on the inner wall of the little wooden hunting-box on the Gickelhahn, the highest hill-top near Ilmenau, a favorite haunt of G. In August, 1831, a few months before his death, the aged poet read these words, saying, with tears in his eyes: "Ja, warte nur, balde ruhest du auch." Music: Schubert (op. 96); Loewe (op. 9); Liszt; Rubinstein (as a duet).

Über allen Gipfeln
Iſt Ruh,
In allen Wipfeln
Spüreſt du
Kaum einen Hauch;
Die Vögelein ſchweigen im Walde.
Warte nur, balde
Ruheſt du auch.

34. Erlkönig

Written at latest in spring, 1782; deals with the secret and malevolent elemental powers of nature, which bring disease and unaccountable death, and which popular mythology incorporates in the belief in elves and fairies. Cf. the verses G. sent to Frau von Stein, 15 Oct. 1780 (Br. 4, 314), of which the second stanza runs thus: Um Mitternacht, wenn die Menschen erst schlafen, Auf Wiesen, an den *Erlen*, Wir suchen unsern Raum *Und wandeln und singen Und tanzen einen Traum.* The poet introduces the persons, and narrates the tragic end; the remainder is a dialogue between father, boy and sprite. Music: Schubert (op. 1); Loewe (op. 1), and many others.

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[7] balde, archaic and dial. form. [8] The poet leaves significantly in doubt whether ruhen means sleep, or reflection, or death.

Wer reitet so spät durch Nacht und Wind?
Es ist der Vater mit seinem Kind;
Er hat den Knaben wohl in dem Arm,
Er faßt ihn sicher, er hält ihn warm.

Mein Sohn, was birgst du so bang dein Gesicht? —
Siehst, Vater, du den Erlkönig nicht?
Den Erlenkönig mit Kron' und Schweif? —
Mein Sohn, es ist ein Nebelstreif. —

„Du liebes Kind, komm, geh mit mir!
„Gar schöne Spiele spiel' ich mit dir;
„Manch bunte Blumen sind an dem Strand;
„Meine Mutter hat manch gülden Gewand." —

Mein Vater, mein Vater, und höreſt du nicht,
Was Erlenkönig mir leise verspricht? —
Sei ruhig, bleibe ruhig, mein Kind;
In dürren Blättern säuselt der Wind. —

„Willst, feiner Knabe, du mit mir gehn?
„Meine Töchter sollen dich warten schön;
„Meine Töchter führen den nächtlichen Reihn,
„Und wiegen und tanzen und singen dich ein." —

Mein Vater, mein Vater, und siehst du nicht dort
Erlkönigs Töchter am düstern Ort? —
Mein Sohn, mein Sohn, ich seh' es genau;
Es scheinen die alten Weiden so grau. —

---

[3] wohl, "safely," adv. of gut. [5] was = warum. [6] f. Erlkönig, Erlenkönig, alder- or elder-king; this tree was held to be a favorite haunt of elves. [18] warten, "tend." [19] Reihn, "dance."

„Ich liebe dich, mich reizt deine ſchöne Geſtalt;
„Und biſt du nicht willig, ſo brauch' ich Gewalt.“ —
Mein Vater, mein Vater, jetzt faßt er mich an!
Erlkönig hat mir ein Leids gethan! —

Dem Vater grauſet's, er reitet geſchwind,
Er hält in Armen das ächzende Kind,
Erreicht den Hof mit Mühe und Noth;
In ſeinen Armen das Kind war todt.

35. Grenzen der Menſchheit

Written about 1781; a recantation of No. 13; here and in No. 38 we see the fruit of the poet's long endeavor to reduce to order the chaos of conflicting ideas and moods, under the pressure of which he had so long suffered; he had at last attained, largely through the influence of Frau von Stein, that "peace" for which he had so often sighed. Like No. 13, this ode opens with an allusion to the heaven-sent tempest, but this phenomenon here leads to the opposite conclusion. Music: Schubert (Nachlass, Lief. 14, No. 1); Hiller (op. 63); Hugo Wolf.

Analysis: 1–10, Introduction: the Divine Power an object of reverence to man; for (11–42) man's powers are limited: 11–28 in space, and, 29–42, in time, in both cases contrasting with the unlimited and eternal nature of the Higher Powers.

Wenn der uralte
Heilige Vater
Mit gelaſſener Hand
Aus rollenden Wolken
Segnende Blitze

---

[28] ein Leids = Leides, neut. of adj. leid, "some harm." [31] den Hof, "the courtyard" of his castle or farmhouse.

[3] gelaſſener, "calm," "passionless."

Mein Vater, mein Vater, jetzt faßt er mich an!
Erlkönig hat mir ein Leids gethan!

Über die Erde ſät,
Küſſ' ich den letzten
Saum ſeines Kleides,
Kindliche Schauer
Treu in der Bruſt.

Denn mit Göttern
Soll ſich nicht meſſen
Irgend ein Menſch.
Hebt er ſich aufwärts,
Und berührt
Mit dem Scheitel die Sterne,
Nirgends haften dann
Die unſichern Sohlen,
Und mit ihm ſpielen
Wolken und Winde.

Steht er mit feſten
Markigen Knochen
Auf der wohlgegründeten
Dauernden Erde;
Reicht er nicht auf,
Nur mit der Eiche
Oder der Rebe
Sich zu vergleichen.

---

6 ſät = ſtreut. 7 f. "I kiss the lowest hem of his garment"; an Oriental symbol of childlike submission. 10 "in my faithful breast." 15 f. Cf. the Horatian hyperbole: Sublimi feriam sidera vertice. 17 f. Allusion to the giant Antæus, whom Hercules slew by holding him in the air, so that he might not regain strength by touching his mother Earth. 25 Reicht er nicht (hoch genug hin)auf, u.ſ.w.

Was unterſcheidet
Götter von Menſchen?
Daß viele Wellen
Vor jenen wandeln,
Ein ewiger Strom:
Uns hebt die Welle,
Verſchlingt die Welle,
Und wir verſinken.

Ein kleiner Ring
Begrenzt unſer Leben,
Und viele Geſchlechter
Reihen ſich dauernd
An ihres Daſeins
Unendliche Kette.

---

[32] Vor jenen wandeln = an jenen vorüber wandeln, "Many a wave (ripple) passes by them" as they stand on the bank of the river of Time; we mortals are in the stream itself, forming part of it, like its ripples; we disappear as fast as the individual wave. [39–42] "And many generations (of mortals) attach themselves in permanence to the chain of their (men's own) existence"; while *men* are mortal, MAN is eternal by successive reproduction, as links make an endless chain. Others refer the pron. ihres to Götter, instead of Geſchlechter and explain: "many generations (of mortals) attach themselves permanently to the endless chain of their (the gods') existence." The reading of two MSS., ſie for ſich (l. 40), seems to show that this was originally G.'s meaning; but the Weimar editors consider ſich, the reading of all the texts, as a correction made by G. of set purpose, changing the meaning so as to agree with the first rendering above.

36. Der Becher

Written for Frau von Stein 22 Sept. 1781; subject and treatment are Anacreontic and classical, showing G.'s increasing tendency to antique forms and modes of thought.

Einen wohlgeſchnitzten vollen Becher
Hielt ich drückend in den beiden Händen,
Sog begierig ſüßen Wein vom Rande,
Gram und Sorg' auf Einmal zu vertrinken.

Amor trat herein und fand mich ſitzen,
Und er lächelte beſcheidenweiſe,
Als den Unverſtändigen bedauernd.

„Freund, ich kenn' ein ſchöneres Gefäße,
Werth die ganze Seele drein zu ſenken;
Was gelobſt du, wenn ich dir es gönne,
Es mit anderm Nektar dir erfülle?"

O wie freundlich hat er Wort gehalten!
Da er, Lida, dich mit ſanfter Neigung
Mir, dem lange Sehnenden, geeignet.

Wenn ich deinen lieben Leib umfaſſe,
Und von deinen einzig treuen Lippen
Langbewahrter Liebe Balſam koſte,
Selig ſprech' ich dann zu meinem Geiſte:

Nein, ein ſolch Gefäß hat, außer Amorn,
Nie ein Gott gebildet noch beſeſſen!

---

[6] beſcheidenweiſe, "with modest wisdom." [7] Als, "as though."

Solche Formen treibet nie Vulcanus
Mit den ſinnbegabten feinen Hämmern!
Auf belaubten Hügeln mag Lyäus
Durch die ältſten, klügſten ſeiner Faunen
Ausgeſuchte Trauben keltern laſſen,
Selbſt geheimnißvoller Gährung vorſtehn:
Solchen Trank verſchafft ihm keine Sorgfalt!

37. Nachtgedanken

Written about the same time for Frau von Stein.

Euch bedaur' ich, unglückſel'ge Sterne,
Die ihr ſchön ſeid und ſo herrlich ſcheinet,
Dem bedrängten Schiffer gerne leuchtet,
Unbelohnt von Göttern und von Menſchen:
Denn ihr liebt nicht, kanntet nie die Liebe!
Unaufhaltſam führen ew'ge Stunden
Eure Reihen durch den weiten Himmel.
Welche Reiſe habt ihr ſchon vollendet!
Seit ich weilend in dem Arm der Liebſten
Euer und der Mitternacht vergeſſen.

38. Das Göttliche

This is apparently the "ode" sent to Frau von Stein with G.'s letter of 19th Nov. 1783; it marks an advance even beyond No. 35. As it is the last, so it is the glorious "crown" of all the odes.

Analysis: 1–12, Nobility and goodness are manifest to man only in noble humanity, and confirm to us the idea of a God; 13–36, the

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[22] ſinnbegabten, "endowed with sense," sensitive, like artists' fingers. [23] Lyäus (3 sylls.), Lyæus, Bacchus.

[6] Stunden, the Hours, Lat. Horæ. "Seasons."

capacity for these virtues comes neither from Nature nor from Chance, both of which are governed by Necessity; 37–48, nobility of character and disinterested helpfulness of conduct characterize man alone of all created beings; 49–54, from his perception of this fact arises his dim but glad presentiment, that there must be a noble and beneficent Higher Will; 55–60, repetition and enlargement of opening exhortation.

Edel ſei der Menſch,
Hülfreich und gut!
Denn das allein
Unterſcheidet ihn
Von allen Weſen,
Die wir kennen.

Heil den unbekannten
Höhern Weſen,
Die wir ahnen!
Ihnen gleiche der Menſch;
Sein Beiſpiel lehr' uns
Jene glauben.

Denn unfühlend
Iſt die Natur:
Es leuchtet die Sonne
Über Böſ' und Gute,
Und dem Verbrecher
Glänzen, wie dem Beſten,
Der Mond und die Sterne.

---

[8] allein = vor allem. [9] of whom we have only a dim foreboding. [11] The example of the man who is noble, etc., and is therefore like the Gods, should lead us to believe in them.

Wind und Ströme,
Donner und Hagel
Rauſchen ihren Weg,
Und ergreifen,
Vorüber eilend,
Einen um den andern.

Auch ſo das Glück
Tappt unter die Menge,
Faßt bald des Knaben
Lockige Unſchuld,
Bald auch den kahlen
Schuldigen Scheitel.

Nach ewigen, ehrnen,
Großen Geſetzen
Müſſen wir alle
Unſeres Daſeins
Kreiſe vollenden.

Nur allein der Menſch
Vermag das Unmögliche:
Er unterſcheidet,
Wählet und richtet;
Er kann dem Augenblick
Dauer verleihen.

---

[20] Ströme, "floods." [26] Glück, "Chance" or Destiny. [30] kahl, "bald," as a sign of old age. [31] Scheitel, "head," "crown," of the man who has lived long enough to heap guilt upon it. [32] ehrnen = ehernen, "brazen," "iron," inalterable. [33] Großen, because universal. [38] das Unmögliche, i. e. to give permanence to the moment, by the freedom of his will. [41 f.] By works that outlast the moment, and by connecting the present alike with past and future.

Er allein darf
Den Guten lohnen,
Den Böſen ſtrafen,
Heilen und retten,
Alles Irrende, Schweifende
Nützlich verbinden.

Und wir verehren
Die Unſterblichen,
Als wären ſie Menſchen,
Thäten im großen,
Was der Beſte im Kleinen
Thut oder möchte.

Der edle Menſch
Sei hülfreich und gut!
Unermüdet ſchaff' er
Das Nützliche, Rechte,
Sei uns ein Vorbild
Jener geahneten Weſen!

39. Der Sänger

Written probably 1783; sung by the weird Harper in *Wilhelm Meister*; expresses G.'s desire to be relieved from office, and set free to pursue his vocation as a poet. Music: Reichardt; Loewe (op. 59); Schubert (op. 117); Schumann (op. 98, 2); Hugo Wolf.

Was hör' ich draußen vor dem Thor,
Was auf der Brücke ſchallen?
Laß den Geſang vor unſerm Ohr
Im Saale widerhallen!

49–54 men's ideas of God are influenced by their own life and character.

Der König ſprach's, der Page lief;
Der Knabe kam, der König rief:
Laßt mir herein den Alten!

Gegrüßet ſeid mir, edle Herrn,
Gegrüßt ihr, ſchöne Damen!
Welch reicher Himmel! Stern bei Stern!
Wer kennet ihre Namen?
Im Saal voll Pracht und Herrlichkeit
Schließt, Augen, euch; hier iſt nicht Zeit,
Sich ſtaunend zu ergetzen.

Der Sänger drückt' die Augen ein,
Und ſchlug in vollen Tönen;
Die Ritter ſchauten muthig drein,
Und in den Schoos die Schönen.
Der König, dem das Lied gefiel,
Ließ, ihn zu ehren für ſein Spiel,
Eine goldne Kette holen.

Die goldne Kette gib mir nicht,
Die Kette gib den Rittern,
Vor deren kühnem Angeſicht
Der Feinde Lanzen ſplittern;
Gib ſie dem Kanzler, den du haſt,
Und laß ihn noch die goldne Laſt
Zu andern Laſten tragen.

---

[6] Der Knabe, the page. [10] The brilliant lords and ladies are like so many stars in the firmament. [15] drückt' — ein, "closed his eyes." [16] ſchlug, "struck" his harp. [17 f.] The song is of knightly prowess and womanly charms: "the knights looked boldly to the front," the fair ones modestly dropped their eyes.

Ich ſinge, wie der Vogel ſingt,
Der in den Zweigen wohnet;
Das Lied, das aus der Kehle dringt,
Iſt Lohn, der reichlich lohnet.
Doch darf ich bitten, bitt' ich eins:
Laß mir den beſten Becher Weins
In purem Golde reichen.

Er ſetzt' ihn an, er trank ihn aus:
O Trank voll ſüßer Labe!
O wohl dem hochbeglückten Haus,
Wo das iſt kleine Gabe!
Ergeht's euch wohl, ſo denkt an mich,
Und danket Gott ſo warm, als ich
Für dieſen Trunk euch danke.

40. Harfenſpieler I

(„Wer ſich der Einſamkeit ergibt.")

Probably also written 1783; sung by the Harper to Wilhelm, who had visited him in his wretched garret. Music: Schubert (op. 12, No. 1); Schumann (op. 98, No. 6); Rubinstein (op. 91, No. 3); Hugo Wolf.

Wer ſich der Einſamkeit ergibt,
Ach! der iſt bald allein;
Ein jeder lebt, ein jeder liebt,
Und läßt ihn ſeiner Pein.

---

[33] "If I may make a request, it shall be this one only." [34] den — Weins, "a beaker of the best wine." [36] Er — an, "He raised it to (his lips)."

[4] läßt = überläßt; simple for compound.

Ja! laßt mich meiner Qual!
Und kann ich nur einmal
Recht einſam ſein,
Dann bin ich nicht allein.

Es ſchleicht ein Liebender lauſchend ſacht,
Ob ſeine Freundin allein?
So überſchleicht bei Tag und Nacht
Mich Einſamen die Pein,
Mich Einſamen die Qual.
Ach werd' ich erſt einmal
Einſam im Grabe ſein,
Da läßt ſie mich allein!

41. Harfenſpieler II

(„Wer nie ſein Brot mit Thränen aß.")

Written about the same time. Music: Schubert (op. 12, No. 2); Schumann (op. 98, No. 4); Rubinstein (op. 91, No. 2); Liszt; Hugo Wolf.

Wer nie ſein Brot mit Thränen aß,
Wer nie die kummervollen Nächte
Auf ſeinem Bette weinend ſaß,
Der kennt euch nicht, ihr himmliſchen Mächte.

Ihr führt ins Leben ihn hinein,
Ihr laßt den Armen ſchuldig werden,
Dann überlaßt ihr ihn der Pein:
Denn alle Schuld rächt ſich auf Erden.

---

[8] he is not alone, because his sense of guilt is the more intense in solitude.

[5–8] The fatalism is subjective; the crime for which the Harper suffered was committed unwittingly; it is the antique Greek view of tragic guilt as imposed by Fate.

42. Mignon I

(„Nur wer die Sehnsucht kennt.")

Sung by Mignon and the Harper as a duet ; written June, 1785, and sent to Frau von Stein, "ein Lied, das nun auch mein ist," as expressing his own yearning for his friend ; it also expresses the soul's longing for higher things. Music : Beethoven (*Sehnsucht*, four different settings) ; Schubert (six times) ; Loewe (op. 9, No. 3) ; Schumann (op. 98, No. 3) ; Tschaikowsky (op. 6, No. 6) ; Hugo Wolf, and many others.

Nur wer die Sehnsucht kennt
Weiß, was ich leide!
Allein und abgetrennt
Von aller Freude,
Seh' ich an's Firmament
Nach jener Seite.
Ach! der mich liebt und kennt
Ist in der Weite.
Es schwindelt mir, es brennt
Mein Eingeweide.
Nur wer die Sehnsucht kennt
Weiß, was ich leide!

43. Mignon II

(„Kennst du das Land.")

Written probably 1784 ; expresses Mignon's longing for the dimly remembered scenes of her childhood in Italy, and G.'s yearning for

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[6] That part of the sky where the object of her longing is. [9 f.] Eingeweide, the bowels as the seat of yearning, in scriptural phrase ; cf. Job xxx, 27.

that land of art and beauty. Music: Beethoven (op. 75, 1); Schubert (Nachlass, Lief. 20, 3); Spohr (op. 37); Liszt (No. 1); Tschaikowsky (op. 25, No. 3); Hugo Wolf, and numerous others.

Kennſt du das Land, wo die Citronen blühn,
Im dunkeln Laub die Gold-Orangen glühn,
Ein ſanfter Wind vom blauen Himmel weht,
Die Myrte ſtill und hoch der Lorbeer ſteht,
Kennſt du es wohl?
Dahin! Dahin
Möcht' ich mit dir, o mein Geliebter, ziehn.

Kennſt du das Haus? Auf Säulen ruht ſein Dach,
Es glänzt der Saal, es ſchimmert das Gemach,
Und Marmorbilder ſtehn und ſehn mich an:
Was hat man dir, du armes Kind, gethan?
Kennſt du es wohl?
Dahin! Dahin
Möcht' ich mit dir, o mein Beſchützer, ziehn.

Kennſt du den Berg und ſeinen Wolkenſteg?
Das Maulthier ſucht im Nebel ſeinen Weg;
In Höhlen wohnt der Drachen alte Brut;
Es ſtürzt der Fels und über ihn die Fluth,
Kennſt du ihn wohl?
Dahin! Dahin
Geht unſer Weg! o Vater, laß uns ziehn!

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4 ſtill, "modest." 7 Geliebter, "beloved friend," not "lover." 15–21 reminiscences of the Alpine pass by which her gipsy abductors carried her northward.

Mignon

Kennst du das Land, wo die
Zitronen blühn,
Im dunkeln Laub die Gold-Orangen
glühn,
Ein sanfter Wind vom blauen Himmel
weht,
Die Myrte still und hoch der Lorbeer
steht,
Kennst du es wohl?
Dahin! Dahin
Möcht' ich mit dir, o mein Geliebter,
ziehn.

44. Einsamkeit

Written April, 1782; still to be seen on a rock in the Weimar Park. These epigrams were intended as inscriptions on monuments to be erected in the parks at Weimar, Tiefurt, etc., to commemorate some person or event, or as dedicatory verses. The German hexameter has six accented sylls.; between each there must be either one or two unaccented ones (cf. App. I below); after the fifth accent there are usually two, exceptionally one, after the sixth one toneless syll.; also the first syll. in each line is accented. In the pentameter there are also six accents, but the fourth follows the third without intervening thesis or toneless syll.; there are two toneless syllables after the fourth and fifth respectively, and the last syllable is always accented, as well as the first.

Die ihr Felsen und Bäume bewohnt, o heilsame Nymphen,
Gebet jeglichem gern, was er im Stillen begehrt!
Schaffet dem Traurigen Trost, dem Zweifelhaften Belehrung,
Und dem Liebenden gönnt, daß ihm begegne sein Glück.
Denn euch gaben die Götter, was sie den Menschen versagten,
Jeglichem, der euch vertraut, tröstlich und hülflich zu sein.

45. Erwählter Fels

Written April, 1782; inscribed on a rock in G.'s garden, and refers to Frau von Stein; the stone speaks in the first person.

Hier im Stillen gedachte der Liebende seiner Geliebten;
Heiter sprach er zu mir: Werde mir Zeuge, du Stein!
Doch erhebe dich nicht, du hast noch viele Gesellen;
Jedem Felsen der Flur, die mich, den Glücklichen, nährt,
Jedem Baume des Walds, um den ich wandernd mich schlinge:
Denkmal bleibe des Glücks! ruf' ich ihm weihend und froh.
Doch die Stimme verleih' ich nur dir, wie unter der Menge
Einen die Muse sich wählt, freundlich die Lippen ihm küßt.

46. Zeitmaß

Probably written 1785.

Eros, wie ſeh' ich dich hier! In jeglichem Händchen die Sanduhr!
Wie? leichtſinniger Gott, miſſeſt du doppelt die Zeit?
„Langſam rinnen aus einer die Stunden entfernter Geliebten;
Gegenwärtigen fließt eilig die zweite herab."

47. Dem Ackermann

Written 1785; an epitaph.

Flach bedecket und leicht den goldenen Samen die Furche,
Guter! die tiefere deckt endlich dein ruhend Gebein.
Fröhlich gepflügt und geſät! Hier keimet lebendige Nahrung,
Und die Hoffnung entfernt ſelbſt von dem Grabe ſich nicht.

48. Anakreons Grab

Written 1785. Music: Hugo Wolf.

Wo die Roſe hier blüht, wo Reben um Lorbeer ſich ſchlingen,
Wo das Turtelchen lockt, wo ſich das Grillchen ergetzt,
Welch ein Grab iſt hier, das alle Götter mit Leben
Schön bepflanzt und geziert? Es iſt Anakreons Ruh.
Frühling, Sommer und Herbſt genoß der glückliche Dichter;
Vor dem Winter hat ihn endlich der Hügel geſchützt.

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[1] Eros, Greek form for the name of the god of love. [3 f.] contain the god's reply. [4] Gegenwärtigen (Geliebten), "for lovers when together."

[2] die tiefere (Furche). [3] gepflügt, geſät, imperative participles.

[2] Grillchen, "cicada." [6] Winter, i. e. old age; der Hügel, "the mound" of the grave.

PART III.—SCHILLER TO 1794

1. Birth, Parentage and Boyhood (1759–1779)

On the 10th of November, 1759, ten years after Goethe's birth, Johann Christoph Friedrich Schiller was born at the little town of Marbach in Württemberg. His father, Johann Kaspar, a man of good family but slender means, began life as a surgeon-barber, becoming regimental surgeon, and ultimately rising to the rank of major. He was of strenuous character, active in his profession, upright and honorable, somewhat stiff and formal, yet a loving though stern husband and father, not without considerable intellectual gifts, with a wide and varied experience of life. From him the future poet inherited not only his mental, but also his chief moral qualities, his indomitable energy and courage; only the gentler side of his character he seems to have derived from his mother.

Schiller's parents.

In 1767 the family removed to Ludwigsburg, at that time the residence of Karl Eugen, Duke of Württemberg. Here the imaginative powers of the boy were doubtless greatly stimulated by the magnificent pageants, operas, ballets and dramas performed for the entertainment of the Duke and his court.

In January, 1773, at the age of fourteen, young Schiller was entered by the Duke's command as a pupil in his

military academy, newly instituted in the palace called *Die Solitüde*. He was enrolled at first in the faculty of law, but obtained leave to exchange this study for that of medicine. The academy was conducted strictly on the lines of military discipline. The Duke, who imagined himself a heaven-born pedagogue, displayed in his conduct of this school and in his treatment of the pupils the same arbitrary and unenlightened tyranny which characterized him as a political ruler, and was forever mischievously meddling with the studies and careers of his scholars. Fortunately there were among the professors very able and intelligent men, who did a good deal to counteract this pernicious influence.

Schiller as a student.

Karl Eugen.

Young Schiller soon became the leader of a choice circle of gifted lads, who were enthusiastic lovers of poetry. Thus there arose in Stuttgart a new *Sturm und Drang* school, ten years after the first movement. At first the influence of Klopstock was paramount with them, and Schiller's earliest extant poems of this time were composed on the model of that poet's rhymeless odes. Naturally, however, the productions of the *Stürmer und Dränger*, and especially Goethe's *Götz von Berlichingen*, were eagerly devoured, and through one of his teachers Schiller now first became acquainted with Shakespeare.

Early poems.

2. Last Years at Stuttgart; Beginning of Sturm und Drang (1780–1782)

Schiller had sent in a thesis for graduation in 1779, which he hoped would enable him to leave the academy and taste at last of that liberty for which he yearned; by

order of the Duke however he was compelled to remain another year. This detention aroused the young poet's love of liberty, inflamed his hatred of tyranny, and gave birth to the violently revolutionary drama *Die Räuber*, in which these sentiments found extravagant expression. After his graduation (December, 1780) he edited, in partnership with one or two of his academic friends, a collection of poems entitled *Anthologie auf das Jahr 1782*, of which the greater portion were from his own pen.

Die Räuber.

Anthologie.

These early poems form, along with his contemporary dramas, a series of autobiographical "confessions" (to use Goethe's phrase), and afford a still closer insight into his moral development than those of his great contemporary. Thus in his lyrical poems, beginning with those of the *Anthologie* (W. 1, 197 ff.) and ending with *Resignation* (1784), we are enabled to trace the author's philosophical and moral as well as his artistic development. In the former we find three stages: first, the eudæmonistic view of life, according to which selfish enjoyment is the goal of the individual in search of happiness; then the pessimistic view, leading to materialism and atheism; finally, we see him emerging victoriously from both these phases, and arrived at the altruistic and unselfish point of view, resigning personal happiness and contentment, in order to promote the welfare of mankind in general.

Moral development.

In the two earlier stages of this progress Schiller was under the spell of Rousseau. In the sentimentalism of which the great Frenchman was the apostle, self with its personal experiences and moods was necessarily the center of interest. Nature, as he understood it—nature as

opposed to habit and custom, to historical convention—is his ideal; fidelity to nature is the only recognized norm and rule for the poet and the artist as well as for the individual man; conventionalism is regarded as the worst of evils, and nature as the lost paradise of innocence and happiness to which men are summoned to return; friendship and love are the new cardinal virtues.*

Influence of Rousseau.

This sentimentalism necessarily suffers shipwreck on the rocks of harsh reality (for historical conventions are very real things, which must be reckoned with), and ends in impotent and morbid melancholy, as it did with Rousseau. A master mind must find strength to resign betimes an impossible and therefore untrue ideal of happiness, and see in human history something else than a false and distorted world. This problem Schiller triumphantly solved, though not without painful renunciation; by this triumph his powers were increased and his aims exalted.

Sentimentalism.

Perhaps the earliest of these poetical confessions is the ode on Rousseau. The great Frenchman is here glorified as a saint and martyr, who had succumbed in his fight against the "triple dragon" of fanaticism, prejudice and self-interest; his persecutors figure as

Ode on Rousseau.

> Gegen Riesen Rousseau kind'sche Zwerge,
> Denen nie Prometheus Feuer blies.

To the sentimentalist the highest virtues are the personal feelings of individuals toward one another. Love is the architect of the universe, and the mutual attraction

* K. Fischer, Schiller-Schriften, I, pp. 25 ff.

of its component particles the fundamental law of the moral as of the physical world; in the latter it is called gravitation, in the former friendship and love. This is the subject of the ode entitled *Die Freundschaft*, and of the six poems addressed to Laura. The harmony of souls begins with the union of two individuals, extending and progressing until it is perfected in God as the union and harmony of all spirits, and God in it:

Ode on friendship.

> Todte Gruppen sind wir, wenn wir hassen,
> Götter, wenn wir liebend uns umfassen,
> Lechzen nach dem süssen Fesselzwang,
> Aufwärts durch die tausendfachen Stufen
> Zahlenloser Geister, die nicht schufen,
> Waltet göttlich dieser Drang.

The pessimistic and materialistic view of the universe pervades the last two of these odes: *Das Geheimnis der Reminiscenz* and *Melancholie*, in which the sense of the hollowness and vanity of earthly things furnishes the dominant note. This note of despair is repeated and shrilly accentuated in the two funeral odes, *Leichenphantasie* (1780), and *Elegie auf den Tod eines Jünglings* (1781), in which the poet fairly revels in gloomy and repulsive descriptions of death and its ghastly accessories. That this weariness of life and the world was really his mood at the time is shown by a contemporary letter to his sister, in which Schiller wrote that life was a burden, and that he would welcome death gladly.

Pessimism.

It must be confessed however that the artistic value of these poems is not commensurate with their biographical interest. That love for the sublime and terrible which made Schiller a great dramatist necessarily in-

cluded a tendency to extravagance, if not to bombast and turgidity—a tendency which could not be curbed as long as the passions by which his poetry was inspired were themselves unbridled. This tendency is dangerous to the artist, and Schiller, who lacked Goethe's innate sense of beauty and harmony, was obliged to cultivate the artist in himself by a laborious process of self-training.

Defects of early poems.

3. Wanderjahre (1782–1787)—Sturm und Drang (*continued*)

Placed under arrest by the Duke for breach of military discipline in going to Mannheim to attend the performance of his first play without leave, and forbidden to write plays or hold any communication with other countries, Schiller fled secretly from Stuttgart to Mannheim on the 22d of September 1782—a flight imperatively necessary if he was to remain true to his vocation as a poet. In danger of arrest there as a deserter, he was for months a wanderer on the face of the earth, spending the winter at the little village of Bauerbach, near Meiningen, in the country house of his friend and benefactress, Frau von Wolzogen, and completing his dramas, *Fiesco* and *Kabale und Liebe*. Returning to Mannheim, he experienced in 1784 the great and perhaps only passion of his life. The object of this passion was Charlotte von Kalb, a cultivated and highly gifted woman of twenty-three, mated in unwilling marriage with a man whom she could not love. The friendship which had sprung up at first sight rapidly developed into love.

Flight from Stuttgart.

Mannheim.

Charlotte von Kalb.

To this period we owe the two lyrics, *Der Kampf* and *Resignation*, of which the former marks the close of Schiller's *Sturm und Drang*, and the latter the beginning of his convalescence from that fitful fever. His view of life, says K. Fischer (Schiller-Schriften, I, 233), had been clarified and enlightened, the struggle in his soul fought out, and the gloomy spirit of pessimism overcome. Schiller had accepted the inevitable conclusion, that he who has the great aims of humanity at heart and desires to live for them only, must cease to expect personal happiness, and must prepare himself for self-sacrifice. There are two views of life and conduct diametrically opposed to each other, self-love and self-denial. The poem entitled *Der Kampf* gives expression to the former, as one that he had held in the past but had now renounced—to his passionate desire for happiness and love of liberty, his passionate sense of his own misery, his passionate revolt against the existing conditions of society and the world, the "essential factors which had produced and inspired his pessimistic, materialistic and atheistic ideas." In the other poem, whose very title, *Resignation*, indicates its significance, he bids a sad farewell to the hopes and aspirations of his youth:

The struggle.

Resignation.

> Auch ich war in Arkadien geboren,
> Auch mir hat die Natur
> An meiner Wiege Freude zugeschworen;
> Auch ich war in Arkadien geboren,
> Doch Thränen gab der kurze Lenz mir nur.

In his sufferings he had been buoyed up by the hope of compensation in the future life; but a voice declares that virtue must seek its own reward in this very hope

and belief; that self-sacrifice must find it in the happine of others, and that this is the path by which alone tru happiness can be attained.

In 1784 Schiller's situation at Mannheim was fa becoming unendurable; he had lost his position dramatist to the theatre, and had incurred further deb in addition to the home debts still undischarged; he ha contracted malarial fever; his passion for Frau von Ka was a source of torment rather than joy, and flight agai seemed the only resource, had he but known where t turn. At this juncture he received a cordial invitatio from one who was personally a total stranger to hin

Körner.

Christian Gottfried Körner of Dresden, a ardent admirer of his works, to take up h abode with him for an indefinite period, his correspondei at the same time providing the poet with the means fo leaving Mannheim and paying his debts. Schiller unhes tatingly accepted this generous offer, and Körner wrot again, saying that the object of his offer was to insur for the poet such a measure of leisure and quiet, that h should not be obliged to undertake any work which migh keep him from fulfilling his "real vocation" as poet an dramatist for the benefit of his nation and the world.

In April, 1785, Schiller arrived at Leipzig, where h remained until after Körner's marriage, after which h

Life at Dresden.

became an inmate of his friend's house a Dresden. At last Schiller had found refuge from the storms of life, from poverty misery and debt; he bade farewell to pessimism an turned to a new optimism, founded on a nobler view o life. In Körner he found the friend of whom he ha dreamt in his ode to Friendship. His delight at thi

new freedom and friendship found exuberant expression in his ode to Joy (No. 49), the cult of which proceeds from that of friendship and love. Joy expands and unites the souls of men; the harmony of souls and the harmony of the world are of divine origin.

"Don Carlos."

The leisure thus offered was employed chiefly in completing his drama *Don Carlos*, which corresponds to this ode in the same way as his earlier dramas do to his earlier lyrics. This work occupied his time during his stay in Dresden to the almost total exclusion of the lyric muse.

4. Wanderjahre (*continued*)—Convalescence from Sturm und Drang (1787–1789)

Departure for Weimar.

In July, 1787, his affairs being now more prosperous, Schiller removed to Weimar, the seat of the German Muses, the home of the leading lights of German literature, Herder, Wieland and Goethe. He had felt the necessity of enlarging the sphere of his experience, and this he could hardly hope to do in the limited Dresden circle. He was, however, not long in discovering that he must rely upon his own efforts to attain the lofty goal at which he aimed—greatness, influence on the world, and an immortal name. While he saw no reason to complain of his genius, he felt more than ever what he called his "poverty," i. e. his want of extensive experience and knowledge of the world and of men, which are so indispensable to a great poet, and particularly to a great dramatist. To attain this goal he would shun no toil, however arduous, but was content to "scorn delights and live laborious days." His first step toward enriching his mind in the direction indicated was

to devote himself to the study of history. The immediate result was his *History of the Revolt of the Netherlands* (1788). In Weimar Schiller met once more the former object of his passion, Frau von Kalb. The old intimacy was renewed, free from the element of passion on his part, but not on hers. A chance visit to Rudolstadt brought him acquainted with the woman whose love was to prove the light of his life—Charlotte von Lengefeld. During this period Schiller almost wholly neglected the Muse, the only considerable poetic product of these years being his ode entitled *Die Götter Griechenlands* (No. 50).

Historical studies.

Study of Greek poetry.

At Rudolstadt, in September, 1788, he first met Goethe, then newly returned from Italy; but for the time being this meeting failed to lead to any *rapprochement* between them. Their methods and their respective points of view were so widely different, and indeed so diametrically opposite, that the real wonder is, not their long estrangement, but the perfect harmony which ultimately united them.

Meeting with Goethe.

5. Lehrjahre—Historical and Philosophical Studies (1789–1794)

The first years of a German apprentice are his *Lehrjahre*, in which he learns the rudiments of his trade in the quiet workshop of a master; then come the years of wandering, when in strange towns and foreign countries he enlarges his knowledge. In Schiller's case the process was reversed; his *Lehrjahre* were preceded by his *Wanderjahre*. One more lyric, however, the last to come from his pen for more than five years, closes this period, viz.

the philosophical ode *Die Künstler*. In *The Gods of Greece* the poet had cast a longing look back upon the past, and bidden farewell to his old ideals; in this ode, the last product of his poetic muse for six years, he attempted to define the new ones, which were to be the guides of his future life. Here are sketched his theory of the origin, progress and history of Art, and his appreciation of its value as a factor in human civilization; here are to be found the germs of the ideas expounded in his æsthetic essays and poems.

"Die Künstler."

In May, 1789, Schiller entered upon his duties as professor, nominally of philosophy, really of history, at the University of Jena, and on the 22d of February, 1790, was united for life to Charlotte von Lengefeld. His domestic happiness and the comfortable feeling of having found a safe haven for life were unhappily rudely disturbed all too soon by the cruel hand of fate. In December of the same year he was attacked by the fell disease, which never left him until his death, a brief fifteen years later. In May of the following year his life was despaired of, and his death actually reported throughout Germany. His recovery, when at last it came, was very slow, and his prospects of being able to resume those labors on which the existence of himself and his wife depended very remote. But when his affairs were at the lowest ebb help once more appeared, as it had come at Mannheim, from an unexpected quarter. Again it was to those to whom he was personally unknown, but to whom he had become endeared by his works, that he owed his deliverance from the troubles which threatened to overwhelm him. The

Professor at Jena.

Marriage.

Illness.

A helping hand again.

Duke of Augustenburg and Count Schimmelmann offered him, in terms which relieved him of any burdensome sense of obligation and placed no restraint whatever on the use he should make of this gift, an annual pension of 1,000 thalers for three years. Their purpose was to place the poet beyond the reach of anxiety as to his future, so that he might have leisure and liberty to devote himself to his art alone, and the pension was continued for a year beyond the term originally set.

This leisure Schiller devoted, after the completion of his *History of the Thirty Years' War*, to the study of the Kantian philosophy, and more particularly to the philosophy of Æsthetics as applied to the Art of Poetry. In a series of æsthetic essays he developed and matured the ideas sketched in his *Künstler*, and enlarged the scope of Kant's theories on the same subject. After a visit to his parents and his native country, he returned to Jena in May, 1794, his powers extended and matured by study and reflection, his muse ready once more to spread her wings after her long rest, and with the plan of a new literary periodical in his mind, which was destined at last to bring him into cooperation with his great rival, Goethe.

Historical and philosophical studies.

Visit to his home.

49. An die Freude

Probably written at Gohlis, near Leipzig, August, 1785, the result of the joy that had come to the poet with Körner's friendship; meant to be sung in a circle of friends around the festive board; the chorus, as in the Greek drama, repeats and emphasizes the sentiments expressed. Music: Beethoven (9th symphony); Schubert (op. 111, No. 1).

Analysis: 1–12, Joy makes all men brethren, and causes them to believe in the God of Love; 13–24, all who are capable of love or friendship are invited to join the circle; 25–36, all living creatures are capable of joy, which, 37–48, is the motive force of the universe, not merely material, but also, 49–60, intellectual, ethical and religious; 61–96, effects of joy: 61–72, it makes man like the Gods, generous, helpful and forgiving, and, 73–84, elevates social intercourse and exalts our thoughts to the "Good Spirit"; 85–96, joy leads us to nobility of sentiment and conduct; the chorus concludes with a solemn oath to keep these resolutions.

Freude, ſchöner Götterfunken,
Tochter aus Elyſium,
Wir betreten feuertrunken,
Himmliſche, dein Heiligthum.
Deine Zauber binden wieder,
Was die Mode ſtreng getheilt;
Alle Menſchen werden Brüder,
Wo dein ſanfter Flügel weilt.

Chor

Seid umſchlungen, Millionen!
Dieſen Kuß der ganzen Welt!
Brüder — überm Sternenzelt
Muß ein lieber Vater wohnen.

Wem der große Wurf gelungen,
Eines Freundes Freund zu ſein,
Wer ein holdes Weib errungen,
Miſche ſeinen Jubel ein!

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[8] feuertrunken, "kindled by the fire," the fire of the Götterfunken of l. 1 above. [11] Sternenzelt, "starry canopy" of heaven. [13] der — Wurf, "the great good fortune," the highest throw of the dice.

Ja — wer auch nur Eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund!

Chor

Was den großen Ring bewohnet,
Huldige der Sympathie!
Zu den Sternen leitet sie,
Wo der Unbekannte thronet.

Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

Chor

Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn überm Sternenzelt!
Über Sternen muß er wohnen.

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[18] Supply after this line the sentence, mische — ein, from l. 16 above. [21] Was = alles was, "all who"; Ring = Erdkreis. [22] Sympathie = Liebe; "Love is the ladder by which we ascend to be like God," S., *Philosophische Briefe* (W. 4, 50). [31 f.] The worm is the type of the lowest, the material sensation; the cherub of the highest, the intellectual or spiritual; man stands midway between these two extremes.

Freude heißt die ſtarke Feder
In der ewigen Natur.
Freude, Freude treibt die Räder
In der großen Weltenuhr.
Blumen lockt ſie aus den Keimen,
Sonnen aus dem Firmament,
Sphären rollt ſie in den Räumen,
Die des Sehers Rohr nicht kennt.

Chor

Froh, wie ſeine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Wandelt, Brüder, eure Bahn,
Freudig wie ein Held zum Siegen.

Aus der Wahrheit Feuerſpiegel
Lächelt ſie den Forſcher an.
Zu der Tugend ſteilem Hügel
Leitet ſie des Dulders Bahn.
Auf des Glaubens Sonnenberge
Sieht man ihre Fahnen wehn,
Durch den Riß geſprengter Särge
Sie im Chor der Engel ſtehn.

Chor

Duldet muthig, Millionen!
Duldet für die beſſ're Welt!
Droben überm Sternenzelt
Wird ein großer Gott belohnen.

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37 **Feder**, "mainspring." 44 **des — Rohr**, "the gazer's tube," the astronomer's telescope. 49 **Feuerſpiegel**, "flashing mirror." 54 **ihre Fahnen**, "her colors," the standards of Joy, as signals that the goal is reached. 55 "Through the rifts of coffins burst asunder" on the

cluded a tendency to extravagance, if not to bombast and turgidity—a tendency which could not be curbed as long as the passions by which his poetry was inspired were themselves unbridled. This tendency is dangerous to the artist, and Schiller, who lacked Goethe's innate sense of beauty and harmony, was obliged to cultivate the artist in himself by a laborious process of self-training.

Defects of early poems.

3. Wanderjahre (1782–1787)—Sturm und Drang (*continued*)

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Flight from Stuttgart.

Mannheim.

Charlotte von Kalb.

new freedom and friendship found exuberant expression in his ode to Joy (No. 49), the cult of which proceeds from that of friendship and love. Joy expands and unites the souls of men; the harmony of souls and the harmony of the world are of divine origin.

"Don Carlos."

The leisure thus offered was employed chiefly in completing his drama *Don Carlos*, which corresponds to this ode in the same way as his earlier dramas do to his earlier lyrics. This work occupied his time during his stay in Dresden to the almost total exclusion of the lyric muse.

4. Wanderjahre (*continued*)—Convalescence from Sturm und Drang (1787–1789)

Departure for Weimar.

In July, 1787, his affairs being now more prosperous, Schiller removed to Weimar, the seat of the German Muses, the home of the leading lights of German literature, Herder, Wieland and Goethe. He had felt the necessity of enlarging the sphere of his experience, and this he could hardly hope to do in the limited Dresden circle. He was, however, not long in discovering that he must rely upon his own efforts to attain the lofty goal at which he aimed—greatness, influence on the world, and an immortal name. While he saw no reason to complain of his genius, he felt more than ever what he called his "poverty," i. e. his want of extensive experience and knowledge of the world and of men, which are so indispensable to a great poet, and particularly to a great dramatist. To attain this goal he would shun no toil, however arduous, but was content to "scorn delights and live laborious days." His first step toward enriching his mind in the direction indicated was

to devote himself to the study of history. The immediate result was his *History of the Revolt of the Netherlands* (1788). In Weimar Schiller met once more the former object of his passion, Frau von Kalb. The old intimacy was renewed, free from the element of passion on his part, but not on hers. A chance visit to Rudolstadt brought him acquainted with the woman whose love was to prove the light of his life—Charlotte von Lengefeld. During this period Schiller almost wholly neglected the Muse, the only considerable poetic product of these years being his ode entitled *Die Götter Griechenlands* (No. 50).

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The first years of a German apprentice are his *Lehrjahre*, in which he learns the rudiments of his trade in the quiet workshop of a master; then come the years of wandering, when in strange towns and foreign countries he enlarges his knowledge. In Schiller's case the process was reversed; his *Lehrjahre* were preceded by his *Wanderjahre*. One more lyric, however, the last to come from his pen for more than five years, closes this period, viz.,

the philosophical ode *Die Künstler.* In *The Gods of Greece* the poet had cast a longing look back upon the past, and bidden farewell to his old ideals; in this ode, the last product of his poetic muse for six years, he attempted to define the new ones, which were to be the guides of his future life. Here are sketched his theory of the origin, progress and history of Art, and his appreciation of its value as a factor in human civilization; here are to be found the germs of the ideas expounded in his æsthetic essays and poems.

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Visit to his home.

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Freude, ſchöner Götterfunken,
Tochter aus Elyſium,
Wir betreten feuertrunken,[3]
Himmliſche, dein Heiligthum.
Deine Zauber binden wieder,
Was die Mode ſtreng getheilt;
Alle Menſchen werden Brüder,
Wo dein ſanfter Flügel weilt.

Chor

Seid umſchlungen, Millionen!
Dieſen Kuß der ganzen Welt!
Brüder — überm Sternenzelt[11]
Muß ein lieber Vater wohnen.

Wem der große Wurf gelungen,[13]
Eines Freundes Freund zu ſein,
Wer ein holdes Weib errungen,
Miſche ſeinen Jubel ein!

[3] feuertrunken, "kindled by the fire," the fire of the Götterfunken of l. 1 above. [11] Sternenzelt, "starry canopy" of heaven. [13] der — Wurf, "the great good fortune," the highest throw of the dice.

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Unbewußt der Freuden, die sie schenket,
Nie entzückt von ihrer Herrlichkeit,
Nie gewahr des Geistes, der sie lenket,
Sel'ger nie durch meine Seligkeit,
Fühllos selbst für ihres Künstlers Ehre,
Gleich dem todten Schlag der Pendeluhr,
Dient sie knechtisch dem Gesetz der Schwere
Die entgötterte Natur.

Morgen wieder neu sich zu entbinden,
Wühlt sie heute sich ihr eig'nes Grab,
Und an ewig gleicher Spindel winden
Sich von selbst die Monde auf und ab.
Müßig kehrten zu dem Dichterlande
Heim die Götter, unnütz einer Welt,
Die, entwachsen ihrem Gängelbande,
Sich durch eig'nes Schweben hält.

Ja, sie kehrten heim, und alles Schöne,
Alles Hohe nahmen sie mit fort,
Alle Farben, alle Lebenstöne,
Und uns blieb nur das entseelte Wort.
Aus der Zeitfluth weggerissen, schweben
Sie gerettet auf des Pindus Höhn;
Was unsterblich im Gesang soll leben,
Muß im Leben untergehn.

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[106] sie, Nature, l. 112 below. [109] ihres Künstlers, "her own artificer," her Creator. [113 f.] The ever-recurring cycle of the seasons. [116] Monde, "months." [120] Schweben, cf. Milton, *Ode on the Nativity*, l. 122; "the well-balanced world." [124] das — Wort, "the soulless word"; we know their names only; faith in them is gone. [126] Mount Pindus, in Thessaly, a favorite haunt of the Muses.

PART IV.—GOETHE, 1787–1794

THE winter of 1786–87 Goethe spent in Rome in the practice of art, and in the serious study of the great objects of art in that city, living in seclusion and seeing no society; during the same period he wrote his *Iphigenie* in verse, and worked at the new edition of his collected writings. March, April and May were spent in southern Italy and Sicily, the summer in Rome. His lyrical muse, which had been dormant so long, was awakened by his sudden passion for a fair Milanese, who inspired the poems entitled *Cupido* (No. 51) and *Amor als Landschaftsmaler*; in the latter we see his absorbing occupation in the practice of art reflected. During his second stay in Rome he finished his *Egmont*, almost completed his *Tasso*, and even resumed work for a brief space on his long-abandoned *Faust*.

Life in Italy.

On the 22d of April, 1788, Goethe reluctantly left Rome, reaching Weimar on the 18th of June. The results of his sojourn in Italy had fully answered his expectations. His ideals had gained in clearness and loftiness, and he had acquired a style of corresponding quality for expressing them.

Results of his Italian journey.

The kindred climatic, geographical and social conditions of Italy had given him a sympathetic insight into

the spirit of the ancient classics, particularly the Latin elegiac poets and Homer, which he felt to be of incalculable value; moreover, and this was perhaps the greatest gain of all, he had found out once and for all that his true vocation was poetry.

Return to Weimar.

On his return however many circumstances combined to make him feel like a stranger in his own country. His friends and the public could not understand his enthusiasm for Italy and for classic art. The Goethe of 1787 failed to win their hearts as the young Goethe of the seventies had done. While he had long outlived his sentimental period, a perverted Wertherism was still all the vogue in Germany, and Schiller's *Räuber* had captivated every heart. The contrast moreover between both the climatic and artistic conditions of life here and in Italy affected him painfully. Weimar chilled him to the bone, and, lastly, the conduct of Frau von Stein grieved him profoundly.

Disappointments.

Christiane.

The new domestic happiness which he enjoyed with Christiane Vulpius, who became an inmate of his little "Gartenhaus" in the summer of this year, was some consolation to him. She was a poor girl, uneducated, but bright, intelligent and affectionate. A proof of her intelligent interest in Goethe's work is afforded by the fact that the poem *Die Metamorphose der Pflanzen* was written for her. In spite of the tardiness of his recognition of Christiane as his wife after eighteen years, it can not be doubted that his affection for her was deep and tender. This is shown by the poems she inspired, e. g. *Der Besuch* (No. 52), and the exquisite poem *Gefunden* (No. 88), not to mention the *Roman*

Elegies, especially the third and the thirteenth, and several of the *Venetian Epigrams*. Nor can it be doubted that he was absolutely faithful to her throughout, and it is but just to think of her as his wife in every respect but one.

Scientific pursuits.

During this period Goethe was absorbed in his scientific studies, in his first researches in optics, as well as in botany and in comparative morphology and anatomy, in which his poetic intuition led him to momentous discoveries.

Works of this period.

The completion of *Wilhelm Meisters Lehrjahre* also occupied his attention. The chief lyrical fruits of the period are the *Roman Elegies* and *Venetian Epigrams*, an appreciation of which is given in the introductory notes to these poems below.

51. Cupido

Written Oct. 1787, at Castel Gandolfo near Rome; inspired by the poet's sudden passion for a beautiful Italian, Maddalena Riggi; cf. *Ital. Reise*, 23d Oct. to 8th Dec. 1787; also *Bericht* for Oct. 1787 (*ib.* 423 ff.); and Eckermann, 5th April, 1829.

Cupido, loſer eigenſinniger Knabe!
Du batſt mich um Quartier auf einige Stunden.
Wie viele Tag' und Nächte biſt du geblieben!
Und biſt nun herriſch und Meiſter im Hauſe geworden.

Von meinem breiten Lager bin ich vertrieben;
Nun ſitz' ich an der Erde, Nächte gequälet;
Dein Muthwill' ſchüret Flamm' auf Flamme des Herdes,
Verbrennet den Vorrath des Winters und ſenget mich Armen.

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cluded a tendency to extravagance, if not to bombast and turgidity—a tendency which could not be curbed as long as the passions by which his poetry was inspired were themselves unbridled. This tendency is dangerous to the artist, and Schiller, who lacked Goethe's innate sense of beauty and harmony, was obliged to cultivate the artist in himself by a laborious process of self-training.

Defects of early poems.

3. Wanderjahre (1782–1787)—Sturm und Drang (*continued*)

Placed under arrest by the Duke for breach of military discipline in going to Mannheim to attend the performance of his first play without leave, and forbidden to write plays or hold any communication with other countries, Schiller fled secretly from Stuttgart to Mannheim on the 22d of September 1782—a flight imperatively necessary if he was to remain true to his vocation as a poet. In danger of arrest there as a deserter, he was for months a wanderer on the face of the earth, spending the winter at the little village of Bauerbach, near Meiningen, in the country house of his friend and benefactress, Frau von Wolzogen, and completing his dramas, *Fiesco* and *Kabale und Liebe*. Returning to Mannheim, he experienced in 1784 the great and perhaps only passion of his life. The object of this passion was Charlotte von Kalb, a cultivated and highly gifted woman of twenty-three, mated in unwilling marriage with a man whom she could not love. The friendship which had sprung up at first sight rapidly developed into love.

Flight from Stuttgart.

Mannheim.

Charlotte von Kalb.

To this period we owe the two lyrics, *Der Kampf* and *Resignation*, of which the former marks the close of Schiller's *Sturm und Drang*, and the latter the beginning of his convalescence from that fitful fever. His view of life, says K. Fischer (Schiller-Schriften, I, 233), had been clarified and enlightened, the struggle in his soul fought out, and the gloomy spirit of pessimism overcome. Schiller had accepted the inevitable conclusion, that he who has the great aims of humanity at heart and desires to live for them only, must cease to expect personal happiness, and must prepare himself for self-sacrifice. There are two views of life and conduct diametrically opposed to each other, self-love and self-denial. The poem entitled *Der Kampf* gives expression to the former, as one that he had held in the past but had now renounced—to his passionate desire for happiness and love of liberty, his passionate sense of his own misery, his passionate revolt against the existing conditions of society and the world, the "essential factors which had produced and inspired his pessimistic, materialistic and atheistic ideas." In the other poem, whose very title, *Resignation*, indicates its significance, he bids a sad farewell to the hopes and aspirations of his youth:

The struggle.

Resignation.

> Auch ich war in Arkadien geboren,
> Auch mir hat die Natur
> An meiner Wiege Freude zugeschworen;
> Auch ich war in Arkadien geboren,
> Doch Thränen gab der kurze Lenz mir nur.

In his sufferings he had been buoyed up by the hope of compensation in the future life; but a voice declares that virtue must seek its own reward in this very hope

O wer flüſtert mir zu, an welchem Fenſter erblick' ich
Einſt das holde Geſchöpf, das mich verſengend erquickt?
Ahn' ich die Wege noch nicht, durch die ich immer und immer,
Zu ihr und von ihr zu gehn, opfre die köſtliche Zeit?
Noch betracht' ich Kirch' und Palaſt, Ruinen und Säulen,
Wie ein bedächtiger Mann ſchicklich die Reiſe benutzt.
Doch bald iſt es vorbei; dann wird ein einziger Tempel,
Amors Tempel, nur ſein, der den Geweihten empfängt.
Eine Welt zwar biſt du, o Rom; doch ohne die Liebe
Wäre die Welt nicht die Welt, wäre denn Rom auch nicht Rom.

VII

Analysis: 1–24, the poet expresses his delight at his escape from the gloomy northern climate, and his enjoyment of sunny Rome; 25–36, he imagines himself transported to Olympus; 37–40, awakened to the fact that even Rome is on earth, he declares the Capitoline Hill to be a second Olympus, and desires to remain there for the rest of his earthly existence.

O, wie fühl' ich in Rom mich ſo froh! gedenk' ich der Zeiten,
Da mich ein graulicher Tag hinten im Norden umfing,
Trübe der Himmel und ſchwer auf meine Scheitel ſich ſenkte,
Farb- und geſtaltlos die Welt um den ermatteten lag,
Und ich über mein Ich, des unbefriedigten Geiſtes
Düſtre Wege zu ſpähn, ſtill in Betrachtung verſank.
Nun umleuchtet der Glanz des helleren Äthers die Stirne;
Phöbus rufet, der Gott, Formen und Farben hervor.

---

6 das — erquickt, "who shall refresh while inflaming me" with the life-giving fire of love. 16 graulich, "greyish"; hinten, "far back." 19 f. "and I fell into deep cogitation about Self, to (try and) find out the gloomy paths of my discontented spirit"; self-introspection as the result of dejection induced by the leaden skies.

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4. Wanderjahre (*continued*)—Convalescence from Sturm und Drang (1787–1789)

Departure for Weimar.

In July, 1787, his affairs being now more prosperous, Schiller removed to Weimar, the seat of the German Muses, the home of the leading lights of German literature, Herder, Wieland and Goethe. He had felt the necessity of enlarging the sphere of his experience, and this he could hardly hope to do in the limited Dresden circle. He was, however, not long in discovering that he must rely upon his own efforts to attain the lofty goal at which he aimed—greatness, influence on the world, and an immortal name. While he saw no reason to complain of his genius, he felt more than ever what he called his "poverty," i. e. his want of extensive experience and knowledge of the world and of men, which are so indispensable to a great poet, and particularly to a great dramatist. To attain this goal he would shun no toil, however arduous, but was content to "scorn delights and live laborious days." His first step toward enriching his mind in the direction indicated was

to devote himself to the study of history. The immediate result was his *History of the Revolt of the Netherlands* (1788). In Weimar Schiller met once more the former object of his passion, Frau von Kalb. The old intimacy was renewed, free from the element of passion on his part, but not on hers. A chance visit to Rudolstadt brought him acquainted with the woman whose love was to prove the light of his life—Charlotte von Lengefeld. During this period Schiller almost wholly neglected the Muse, the only considerable poetic product of these years being his ode entitled *Die Götter Griechenlands* (No. 50).

Historical studies.

Study of Greek poetry.

At Rudolstadt, in September, 1788, he first met Goethe, then newly returned from Italy; but for the time being this meeting failed to lead to any *rapprochement* between them. Their methods and their respective points of view were so widely different, and indeed so diametrically opposite, that the real wonder is, not their long estrangement, but the perfect harmony which ultimately united them.

Meeting with Goethe.

5. Lehrjahre—Historical and Philosophical Studies (1789–1794)

The first years of a German apprentice are his *Lehrjahre*, in which he learns the rudiments of his trade in the quiet workshop of a master; then come the years of wandering, when in strange towns and foreign countries he enlarges his knowledge. In Schiller's case the process was reversed; his *Lehrjahre* were preceded by his *Wanderjahre*. One more lyric, however, the last to come from his pen for more than five years, closes this period, viz.

the philosophical ode *Die Künstler*. In *The Gods of Greece* the poet had cast a longing look back upon the past, and bidden farewell to his old ideals; in this ode, the last product of his poetic muse for six years, he attempted to define the new ones, which were to be the guides of his future life. Here are sketched his theory of the origin, progress and history of Art, and his appreciation of its value as a factor in human civilization; here are to be found the germs of the ideas expounded in his æsthetic essays and poems.

"Die Künstler."

In May, 1789, Schiller entered upon his duties as professor, nominally of philosophy, really of history, at the University of Jena, and on the 22d of February, 1790, was united for life to Charlotte von Lengefeld. His domestic happiness and the comfortable feeling of having found a safe haven for life were unhappily rudely disturbed all too soon by the cruel hand of fate. In December of the same year he was attacked by the fell disease, which never left him until his death, a brief fifteen years later. In May of the following year his life was despaired of, and his death actually reported throughout Germany. His recovery, when at last it came, was very slow, and his prospects of being able to resume those labors on which the existence of himself and his wife depended very remote. But when his affairs were at the lowest ebb help once more appeared, as it had come at Mannheim, from an unexpected quarter. Again it was to those to whom he was personally unknown, but to whom he had become endeared by his works, that he owed his deliverance from the troubles which threatened to overwhelm him. The

Professor at Jena.

Marriage.

Illness.

A helping hand again.

Duke of Augustenburg and Count Schimmelmann offered him, in terms which relieved him of any burdensome sense of obligation and placed no restraint whatever on the use he should make of this gift, an annual pension of 1,000 thalers for three years. Their purpose was to place the poet beyond the reach of anxiety as to his future, so that he might have leisure and liberty to devote himself to his art alone, and the pension was continued for a year beyond the term originally set.

Historical and philosophical studies.

This leisure Schiller devoted, after the completion of his *History of the Thirty Years' War*, to the study of the Kantian philosophy, and more particularly to the philosophy of Æsthetics as applied to the Art of Poetry. In a series of æsthetic essays he developed and matured the ideas sketched in his *Künstler*, and enlarged the scope of Kant's theories on the same subject. After a visit to his parents and his native country, he returned to Jena in May, 1794, his powers extended and matured by study and reflection, his muse ready once more to spread her wings after her long rest, and with the plan of a new literary periodical in his mind, which was destined at last to bring him into cooperation with his great rival, Goethe.

Visit to his home.

49. An die Freude

Probably written at Gohlis, near Leipzig, August, 1785, the result of the joy that had come to the poet with Körner's friendship; meant to be sung in a circle of friends around the festive board; the chorus, as in the Greek drama, repeats and emphasizes the sentiments expressed. Music: Beethoven (9th symphony); Schubert (op. 111, No. 1).

Analysis: 1–12, Joy makes all men brethren, and causes them to believe in the God of Love; 13–24, all who are capable of love or friendship are invited to join the circle; 25–36, all living creatures are capable of joy, which, 37–48, is the motive force of the universe, not merely material, but also, 49–60, intellectual, ethical and religious; 61–96, effects of joy: 61–72, it makes man like the Gods, generous, helpful and forgiving, and, 73–84, elevates social intercourse and exalts our thoughts to the "Good Spirit"; 85–96, joy leads us to nobility of sentiment and conduct; the chorus concludes with a solemn oath to keep these resolutions.

Freude, ſchöner Götterfunken,
Tochter aus Elyſium,
Wir betreten feuertrunken,
Himmliſche, dein Heiligthum.
Deine Zauber binden wieder,
Was die Mode ſtreng getheilt;
Alle Menſchen werden Brüder,
Wo dein ſanfter Flügel weilt.

Chor

Seid umſchlungen, Millionen!
Dieſen Kuß der ganzen Welt!
Brüder — überm Sternenzelt
Muß ein lieber Vater wohnen.

Wem der große Wurf gelungen,
Eines Freundes Freund zu ſein,
Wer ein holdes Weib errungen,
Miſche ſeinen Jubel ein!

---

[3] **feuertrunken**, "kindled by the fire," the fire of the **Götterfunken** of l. 1 above. [11] **Sternenzelt**, "starry canopy" of heaven. [13] **der — Wurf**, "the great good fortune," the highest throw of the dice.

Da gesellten die Musen sich gleich zum Freunde; wir pflogen
Abgeriss'nes Gespräch, wie es den Wanderer freut.

7

Eine Liebe hatt' ich, sie war mir lieber als alles!
Aber ich hab' sie nicht mehr! Schweig', und ertrag' den
Verlust!

14

Diesem Amboß vergleich' ich das Land, den Hammer dem
Herrscher,
Und dem Volke das Blech, das in der Mitte sich krümmt.
Wehe dem armen Blech! wenn nur willkürliche Schläge
Ungewiß treffen, und nie fertig der Kessel erscheint.

28

Welch ein Mädchen ich wünsche zu haben? ihr fragt mich. Ich
hab' sie,
Wie ich sie wünsche, das heißt, dünkt mich, mit Wenigem
viel.
An dem Meere ging ich, und suchte mir Muscheln. In einer
Fand ich ein Perlchen; es bleibt nun mir am Herzen verwahrt.

34b

Klein ist unter den Fürsten Germaniens freilich der meine;
Kurz und schmal ist sein Land, mäßig nur, was er vermag.

---

18 abgeriff'nes Gespräch, allusion to the fragmentary character of these poems. 19 f. Allusion to the breach with Frau von Stein; the close admirably characterizes G.'s conduct toward her. 21–24 Pre fixed to Carlyle's *French Revolution*, vol. iii. 25–28 Refer to Christiane.

Aber so wende nach innen, so wende nach außen die Kräfte
Jeder; da wär's ein Fest, Deutscher mit Deutschen zu sein.
Doch was priesest du Ihn, den Thaten und Werke verkünden?
Und bestochen erschien' deine Verehrung vielleicht;
Denn mir hat er gegeben, was Große selten gewähren,
Neigung, Muße, Vertraun, Felder und Garten und Haus.
Niemand braucht' ich zu danken als Ihm, und manches bedurft' ich,
Der ich mich auf den Erwerb schlecht, als ein Dichter, verstand.
Hat mich Europa gelobt, was hat mir Europa gegeben?
Nichts! Ich habe, wie schwer! meine Gedichte bezahlt.
Deutschland ahmte mich nach, und Frankreich mochte mich lesen.
England! freundlich empfingst du den zerrütteten Gast.
Doch was fördert es mich, daß auch sogar der Chinese
Malet, mit ängstlicher Hand, Werthern und Lotten auf Glas?
Niemals frug ein Kaiser nach mir, es hat sich kein König
Um mich bekümmert, und Er war mir August und Mäcen.

77

Mit Botanik gibst du dich ab? mit Optik? Was thust du?
Ist es nicht schönrer Gewinn, rühren ein zärtliches Herz?

---

31 nach innen, allusion to the Duke's efforts to bring about a league among the smaller German princes, to counteract the influence of Austria and Prussia; nach außen, referring to his active measures against the French revolutionists. 32 ein Fest = eine Lust, "a delight." 33 "Yet why shouldst thou praise him, whose own deeds and works sufficiently proclaim his worth." 34 erschien' = könnte erscheinen. 40 "Nothing! (for) I have paid for my poems, who knows how dear?" The pecuniary profits from his works were a secondary consideration; he had paid for them with his heart's blood. 41 mochte mich lesen = las mich gerne. 42 den — Gast, "the distracted stranger"; i. e. Werther. 43 f. In 1779 an East Indiaman had brought such Chinese illustrations of Werther to Germany. 47–50 Allusion to the poet's

Ach, die zärtlichen Herzen! Ein Pfuſcher vermag ſie zu rühren;
Sei es mein einziges Glück, dich zu berühren, Natur!

82

Wenn, in Wolken und Dünſte gehüllt, die Sonne nur trübe
Stunden ſendet, wie ſtill wandeln die Pfade wir fort!
Dränget Regen den Wandrer, wie iſt uns des ländlichen Daches
Schirm willkommen! Wie ſanft ruht ſich's in ſtürmiſcher
Nacht!
Aber die Göttin kehret zurück! Schnell ſcheuche die Nebel
Von der Stirne hinweg! Gleiche der Mutter Natur!

100

Traurig, Midas, war dein Geſchick: in bebenden Händen
Fühlteſt du, hungriger Greis, ſchwere verwandelte Koſt.
Mir, im ähnlichen Fall, geht's luſt'ger; denn was ich berühre,
Wird mir unter der Hand gleich ein behendes Gedicht.
Holde Muſen, ich ſträube mich nicht; nur daß ihr mein Liebchen,
Drück' ich es feſt an die Bruſt, nicht mir zum Mährchen verkehrt.

---

devotion to scientific studies, which many of his friends considered an aberration. [49] Pfuſcher, "botcher," "bungler." [51–56] A pleasant reaction against the bitter tone of the majority of the epigrams. [57] Allusion to the Greek myth of King Midas, whose touch turned everything into gold. [60] behend, "facile."

PART V.—GOETHE AND SCHILLER (1794–1805)

THE periodical projected by Schiller while at Stuttgart was to be called *Die Horen* (The Seasons). A formal note addressed to Goethe, asking for his co-operation, received a favorable reply. The *rapprochement* thus prepared was completed by a chance conversation between the two poets in July, 1794, in which it became apparent to both that their aims were identical, however different their methods of attaining them might be.

"Die Horen."

In a second letter (S. G., No. 4), Schiller expressed his appreciation of the other's poetic character, of his objectivity, and his marvelous intuitive insight.

Letter to Goethe.

Goethe in reply warmly thanked the writer for his appreciative words, and declared his pleasure at the prospect of being able to cooperate with him; and the correspondence on this subject closed with the following words of the younger poet: "I now at last comprehend perfectly that the very different paths on which you and I were walking could hardly have brought us profitably together any earlier" (*ib.*, No. 7). Thus began the greatest literary friendship which the world has ever seen, perhaps the only instance

Goethe's reply.

where the two greatest men of any age learned to understand and cooperate with one another in a union absolutely free from any element of envy or jealousy. Schiller ever looked up to Goethe as the superior genius; and Goethe looked on with unenvying eye while his friend's dramatic successes bid fair to overshadow him. The benefit accruing to German literature from this friendship is almost incalculable, and the mutual gain to the friends was scarcely less. Goethe on his part received from Schiller not only an immense stimulus to new productivity, especially in regard to his long-neglected work *Faust*, but also invaluable and fruitful criticism, to which we owe the satisfactory completion of *Wilhelm Meister's Lehrjahre*. In fact it may be said of each of them that he awoke the poet in the other. If Schiller had for years devoted himself to historical and philosophical studies, and to the theory rather than the practice of his art, Goethe had no less deserted poetry for political and scientific pursuits. While Schiller gained by sharing Goethe's authority, Goethe gained equally as a partner in his friend's popularity, and thus the two united made the literature of Germany the classical literature of the eighteenth and nineteenth centuries.

The German Dioscuri.

Mutual benefits of this friendship.

In the periodical launched under these auspices there appeared in 1795 the last of Schiller's æsthetic essays.* In the same year his lyrical muse awoke once more from her long sleep, and, after a preliminary trial of his powers in such lighter poems as *Pegasus im Joche*, he produced lyrical gems like

Schiller's new lyrics.

* *Über d. ästhetische Erziehung des Menschen; üb. naive u. sentimentalische Dichtung, etc.* (W. 10).

Die Ideale (No. 57), *Macht des Gesanges*, and his great philosophical elegies (Nos. 59 and 60), besides numerous other poems. To the following year (1796) belong *Die Klage der Ceres*, No. 61, and others; while Goethe, in preparation for his great idyllic epos, *Hermann und Dorothea*, produced numerous idyls, e. g. *Amyntas* and No. 73, and elegies, e. g. *Euphrosyne*, as well as No. 76, the first of the new series of ballads, and completed *Wilhelm Meister's Lehrjahre*.

Goethe's idyls and elegies.

The great literary event of the year however was the appearance of the *Xenien*, a series of satirical distichs which the German Dioscuri issued against the literary Philistines of the period, as Samson sent forth his fire-bearing foxes into the cornfields of his foes. It was absolutely necessary, if the new and great works which they planned were to be received with an open mind by the public, that the literary atmosphere should be cleared as by a thunderstorm. This done, the two great friends contemptuously ignored the futile wrath of their infuriated foes, and devoted themselves entirely to the production of works worthy of their genius. First came the lyrics and elegies above mentioned, followed in 1797–98 by the grand series of ballads from both poets, containing, besides those given in this selection (Nos. 63–66, 76, 78), *Der Gang nach dem Eisenhammer*, *Die Bürgschaft*, *Der Kampf mit dem Drachen*, and others by Schiller, as well as Goethe's *Braut von Korinth* and *Der Gott und die Bayadere*, and above all his great idyl, *Hermann und Dorothea*. The brief years remaining to Schiller (from 1799 to his death in May, 1805) gave to the world the magnificent series of

The "Xenien-Kampf."

The "ballad years."

Schiller's last years.

his five great dramas, from *Wallenstein* to *Tell*, with the splendid fragment of *Demetrius*; to the year 1799 we owe also his *Lay of the Bell* (No. 70) and others; to 1801, *Hero und Leander*; to 1802, Nos. 71 and 72 and *Kassandra*; to 1803, *Der Pilgrim*, *Der Graf von Habsburg*, and *Das Siegesfest*; to 1804, *Berglied* and *Der Alpenjäger*.

Goethe's various activities.

Goethe's poetic, and particularly his lyric, productivity began for the present to wane after the second ballad year (1798). In that year he turned his attention more particularly to the history and theory of art, and founded the journal entitled *Die Propyläen*, as a medium for the expression of his views on the subject. In the drama however he continued his work on *Faust*, the first part of which, in its present form, appeared in 1808; the plan of the second part was also elaborated, and considerable portions of it written. To this period we owe also his drama *Die natürliche Tochter*, in which his classical manner reached its height.

"Faust."

Classicism.

About the beginning of the new century the paths of the two poets separated somewhat, though without any diminution in the cordiality of their personal relations. Goethe associated himself to a certain extent with the new literary movement, the Romantic School, to which Schiller always showed a hostile front. In 1801 Goethe was attacked by a severe illness, from the effects of which he had scarcely recovered when, on the 9th of May 1805, Schiller was carried off by death at the height of his powers and fame. That lot had befallen him of which he had spoken prophetically in his youthful ode, *Melancholie an Laura*:

The "Romantic School."

Goethe's illness.

Schiller's death.

Lösch, O Jüngling mit der Trauermiene!
Meine Fackel weinend aus,
Wie der Vorhang an der Trauerbühne
Niederrauschet bei der schönsten Scene,
Fliehn die Schatten—und noch schweigend horcht das Haus.

The curtain had fallen on the "fairest scene" of his life, and the world in silent awe listened in vain for more words of inspiration from the lips now cold in death.

His heroism.

The annals of history afford no more splendid spectacle than that of Schiller's heroic life, his indomitable courage, his lofty aspiration, his noble self-discontent, his victory over poverty and disease. His life was a constant endeavor to fulfil the herculean vow he had made to his friend Körner at the beginning of their friendship, "to make up for the past, and to begin anew the noble advance toward the highest goal." It is characteristic, as Harnack (*Schiller*, p. 127) says, of Schiller's ever-aspiring genius to consider his present achievements as of no value, and always to look to his next creation for a worthy expression of his powers.

Schiller as lyric poet.

As a lyric poet pure and simple, Schiller is undoubtedly inferior to Goethe, nay, even to Bürger and many another German lyricist. Goethe's subtle charm of expression, his exquisite delicacy of touch, were quite beyond his friend's range. To Schiller, lyric poetry was rather a means of expressing thought than feeling, and it is therefore in his philosophical lyrics, such as No. 59, that he attains his highest level as a lyric poet.

His ballads.

In the ballad, however, which contains epic and dramatic as well as lyric elements, he comes nearest to Goethe in objectivity. He may be said to have invented two new

species of lyric poetry, the *Philosophical Lyric* and the *Lyrical Ballad*, of which latter his *Kassandra* and *Das Siegesfest* are examples.

A. SCHILLER

56. Kolumbus

Sent to W. v. Humboldt 21 Sept. 1795; "an idealistic glorification of the power of genius"; cf. S. *Phil. Briefe* (W. 4, 53).

Steure, muthiger Segler! Es mag der Witz dich verhöhnen,
Und der Schiffer am Steu'r senken die lässige Hand.
Immer, immer nach West! Dort muß die Küste sich zeigen,
Liegt sie doch deutlich und liegt schimmernd vor deinem Verstand.
Traue dem leitenden Gott und folge dem schweigenden Weltmeer!
Wär' sie noch nicht, sie stieg' jetzt aus den Fluthen empor.
Mit dem Genius steht die Natur in ewigem Bunde:
Was der eine verspricht, leistet die andre gewiß.

57. Die Ideale

Sent to Humboldt 21 Aug. 1795. The "ideals" here lamented are not, as in No. 59 below, the "images" of perfect Truth and Beauty, but the poetic impulses, projects and hopes of ardent youth (V.).

Analysis: 1–16, the poet's plaint for his vanished Ideals; 17–56, description of his happiness before their flight; 57–72, their gradual flight; 73–88, Friendship and Occupation as substitutes.

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[1] f. These lines give the grounds of his confidence.

So willſt du treulos von mir ſcheiden
Mit deinen holden Phantaſien,
Mit deinen Schmerzen, deinen Freuden,
Mit allen unerbittlich fliehn?
Kann nichts dich, Fliehende! verweilen,
O! meines Lebens goldne Zeit?
Vergebens, deine Wellen eilen
Hinab ins Meer der Ewigkeit.

Erloſchen ſind die heitern Sonnen,
Die meiner Jugend Pfad erhellt,
Die Ideale ſind zerronnen,
Die einſt das trunkne Herz geſchwellt,
Er iſt dahin der ſüße Glaube
An Weſen, die mein Traum gebar,
Der rauhen Wirklichkeit zum Raube,
Was einſt ſo ſchön, ſo göttlich war.

Wie einſt mit flehendem Verlangen
Pygmalion den Stein umſchloß,
Bis in des Marmors kalte Wangen
Empfindung glühend ſich ergoß,
So ſchlang ich mich mit Liebesarmen
Um die Natur, mit Jugendluſt,
Bis ſie zu athmen, zu erwarmen
Begann an meiner Dichterbruſt,

---

[8] dich, Fliehende, "thee (the golden age of youth) in thy flight"; verweilen, "delay," trans. verb. [15] supply „das wird," viz. was einſt ſo ſchön — war. [18] Pygmalion, King of Cyprus, fell in love with a statue of his own making, to which Venus, at his intercession, gave the breath of life.

Und theilend meine Flammentriebe,
Die Stumme eine Sprache fand,
Mir wiedergab den Kuß der Liebe
Und meines Herzens Klang verſtand;
Da lebte mir der Baum, die Roſe,
Mir ſang der Quellen Silberfall,
Es fühlte ſelbſt das Seelenloſe
Von meines Lebens Wiederhall.

Es dehnte mit allmächt'gem Streben
Die enge Bruſt ein kreißend All,
Herauszutreten in das Leben,
In That und Wort, in Bild und Schall.
Wie groß war dieſe Welt geſtaltet,
So lang die Knoſpe ſie noch barg,
Wie wenig, ach! hat ſich entfaltet,
Dies Wenige, wie klein und karg.

Wie ſprang, von kühnem Muth beflügelt,
Beglückt in ſeines Traumes Wahn,
Von keiner Sorge noch gezügelt,
Der Jüngling in des Lebens Bahn.
Bis an des Äthers bleichſte Sterne
Erhob ihn der Entwürfe Flug;

---

[26] die Stumme, "nature (otherwise) dumb." [31 f.] "The soulless element itself acquired feeling from the echo (reflection) of life," i. e. inanimate nature is animated by the reflection of my feeling; cf. No. 50, ll. 11 ff.; Wiederhall = Wiederſchein (V.). [33 f.] "A circling universe with all-powerful effort expanded my too narrow bosom." [36] **Bild**, the arts of design; Schall, the rhetorical arts (poetry, etc.) and music. [37] dieſe Welt, the kreißend All within my breast. [45] **bleichſte Sterne**, palest, because most distant stars.

Nichts war so hoch und nichts so ferne,
Wohin ihr Flügel ihn nicht trug.

Wie leicht ward er dahin getragen,
Was war dem Glücklichen zu schwer!
Wie tanzte vor des Lebens Wagen
Die luftige Begleitung her!
Die Liebe mit dem süßen Lohne,
Das Glück mit seinem goldnen Kranz,
Der Ruhm mit seiner Sternenkrone,
Die Wahrheit in der Sonne Glanz!

Doch ach! schon auf des Weges Mitte
Verloren die Begleiter sich;
Sie wandten treulos ihre Schritte,
Und einer nach dem andern wich.
Leichtfüßig war das Glück entflogen,
Des Wissens Durst blieb ungestillt,
Des Zweifels finstre Wetter zogen
Sich um der Wahrheit Sonnenbild.

Ich sah des Ruhmes heil'ge Kränze
Auf der gemeinen Stirn entweiht.
Ach! allzuschnell nach kurzem Lenze
Entfloh die schöne Liebeszeit.
Und immer stiller ward's und immer
Verlass'ner auf dem rauhen Steg;
Kaum warf noch einen bleichen Schimmer
Die Hoffnung auf den finstern Weg.

---

[52] die — Begleitung, "the airy escort" of my ideals. [66] gemein, "ordinary," "common," and therefore "unworthy."

Von all dem rauschenden Geleite,
Wer harrte liebend bei mir aus?
Wer steht mir tröstend noch zur Seite
Und folgt mir bis zum finstern Haus?
Du, die du alle Wunden heilest,
Der Freundschaft leise, zarte Hand,
Des Lebens Bürden liebend theilest,
Du, die ich frühe sucht' und fand.

Und du, die gern sich mit ihr gattet,
Wie sie, der Seele Sturm beschwört,
Beschäftigung, die nie ermattet,
Die langsam schafft, doch nie zerstört,
Die zu dem Bau der Ewigkeiten
Zwar Sandkorn nur für Sandkorn reicht,
Doch von der großen Schuld der Zeiten
Minuten, Tage, Jahre streicht.

58. Die Theilung der Erde

Sent to G., 16 Oct. 1795, as a "Schnurre," or jest.

Nehmt hin die Welt! rief Zeus von seinen Höhen
Den Menschen zu; nehmt, sie soll euer sein.
Euch schenk' ich sie zum Erb' und ew'gen Lehen;
Doch theilt euch brüderlich darein!

---

[76] The "gloomy house" is of course the grave. [85] Bau der Ewigkeiten, the structure which successive ages are occupied in erecting. [87 f.] The share each age should contribute constitutes a debt, of which each individual of that age must bear a share, and endeavor to cancel that share by gradual and continuous effort.

[3] Lehen, "fief." [5] was = alle die; sich einzurichten, "to make themselves comfortable."

Da eilt, was Hände hat, sich einzurichten,
Es regte sich geschäftig jung und alt,
Der Ackermann griff nach des Feldes Früchten,
Der Junker birschte durch den Wald.

Der Kaufmann nimmt, was seine Speicher fassen,
Der Abt wählt sich den edeln Firnewein,
Der König sperrt die Brücken und die Straßen
Und sprach: der Zehente ist mein.

Ganz spät, nachdem die Theilung längst geschehen,
Naht der Poet, er kam aus weiter Fern'.
Ach! da war überall nichts mehr zu sehen,
Und Alles hatte seinen Herrn.

Weh mir! So soll ich denn allein von allen
Vergessen sein, ich, dein getreuster Sohn?
So ließ er laut der Klage Ruf erschallen,
Und warf sich hin vor Jovis Thron.

Wenn du im Land der Träume dich verweilet,
Versetzt der Gott, so hadre nicht mit mir.
Wo warst du denn, als man die Welt getheilet?
Ich war, sprach der Poet, bei dir.

Mein Auge hing an deinem Angesichte,
An deines Himmels Harmonie mein Ohr;
Verzeih dem Geiste, der, von deinem Lichte
Berauscht, das Irdische verlor!

---

[8] birschen (or pirschen) = jagen. [10] Firnewein, "old wine." [11] sperrt, "bars," for the purpose of taking toll. [14] aus — Fern', from the land of dreams. [16] Herrn, "owner." [24] bei dir, in his dreams. [27] dem Geiste, "my spirit."

Was thun! ſpricht Zeus; die Welt iſt weggegeben:
Der Herbſt, die Jagd, der Markt iſt nicht mehr mein. [30]
Willſt du in meinem Himmel mit mir leben,
So oft du kommſt, er ſoll dir offen ſein!

59. Das Ideal und das Leben

Written July, 1795, and originally entitled *Das Reich der Schatten*, i. e. the realm of the Platonic "Idea." The present title, like the poem, is antithetic: *das Ideal* is the realm where the soul is still in its primal state, previous to its incarceration in "this muddy vesture of decay," or in that state of perfection which follows after its liberation; *das Leben*, this mundane life, hampered by physical limitations on the one hand, and on the other by the constant and strenuous moral struggle for deliverance from these limitations. The theme of the poem is the reconciliation of these conflicting forces in the realm of the Ideal by the contemplation of the beautiful Form, which produces a complete and harmonious fusion of our powers. It is the fruit of the poet's philosophical studies, especially in the Kantian philosophy, a poetic summary of his æsthetic essays, his philosophical and artistic creed. "When you receive this," he wrote to Humboldt (9th Aug. 1795), enclosing this poem, "put away everything profane, and read this poem in consecrated silence. I confess that I am not a little satisfied with myself." Replying to S.'s letter, Humboldt said: "It bears the full impress of your genius . . . and faithfully reflects your character." Of no one, he added, could it be said so truly as of S. that he had thrown off "die Angst des Irdischen" (l. 28 below), and fled from the narrowness of human life into the realm of the Ideal. For a fuller explanation of the poem, see K. Fischer, *Schiller als Philosoph*, Bk. II.

Analysis: 1–10, The life of the Immortals, as depicted in Greek religion and art, is the ideal world, the realm of the Platonic Ideas, of æsthetic liberty, contrasted with human life and its limitations; 11–30, this can only be attained by renouncing desire and passion,

[30] Der Herbſt, the fruits of field and vineyard.

and by rising above physical and moral restraints into the realm of the Ideal, through the contemplation of abstract BEAUTY (*Schein*) and abstract FORM (*Gestalt*); 31–40, in this realm the soul appears absolutely free from these restraints; 41–50, though we can not escape permanently from the battle of life, yet we may, when weary of the strife, draw fresh courage from the contemplation of heroic actions; 51–70, when our powers are overstrained, we may find repose and comfort in the contemplation of gentle and graceful beauty; 71–130, in this life man is constantly engaged in a conflict with hostile forces; this conflict may be of three kinds, viz., 1st (71–80), the struggle of the Artist and the Thinker with the problems set them by the limitations of the physical world, which is solved (81–90) by the disappearance of these limitations in the realm of the Ideal; or, 2d (91–100), the conflict between duty and inclination, solved (101–110) by making the Divine Will our own, and thus attaining æsthetic liberty; or again, 3d (111–120), the conflict between Free Will and Necessity; the sufferings of Man under the buffetings of Destiny excite terror when they threaten us, and pity when they befall others; 121–130, this pity becomes sublime and tragic by the contemplation of sufferings heroically borne, hence our pleasure in tragic poetry; 131–140, the labors of Hercules as an example of such a conflict; 141–150, his triumph and reward: he is exalted to Olympus, and receives the draught of immortality from the hands of Beauty (Hebe).

Ewigklar und ſpiegelrein und eben
Fließt das zephyrleichte Leben
Im Olymp den Seligen dahin.
Monde wechſeln, und Geſchlechter fliehen;
Ihrer Götterjugend Roſen blühen
Wandellos im ewigen Ruin.

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[3] **den Seligen**, "the blessed gods." [4] **Geſchlechter fliehen**, "the generations (of man) fleet away," succeeding one another in eternal change. [5] **Ihrer — Roſen = ihre roſige Götterjugend.** [6] **im — Ruin**, "amid the eternal decay" of all mundane things; cf. No. 35, ll. 29 ff.

Zwiſchen Sinnenglück und Seelenfrieden
Bleibt dem Menſchen nur die bange Wahl.
Auf der Stirn des hohen Uraniden
Leuchtet ihr vermählter Strahl.

Wollt ihr ſchon auf Erden Göttern gleichen,
Frei ſein in des Todes Reichen,
Brechet nicht von ſeines Gartens Frucht!
An dem Scheine mag der Blick ſich weiden;
Des Genuſſes wandelbare Freuden
Rächet ſchleunig der Begierde Flucht.
Selbſt der Styx, der neunfach ſie umwindet,
Wehrt die Rückkehr Ceres Tochter nicht;

---

[7] f. Human life contrasted with that of the gods; while the latter are free from the moral law on account of their perfection, to man is left the difficult choice between the two conflicting laws of his physical and moral nature: the "two souls" which dwelt in Faust's breast, driving him to despair, of which "Die eine hält, in derber Liebeslust, Sich an die Welt mit klammernden Organen; Die andre hebt gewaltsam sich vom Dust" (*Faust*, I, 1112 ff.). [9] des — Uraniden, "of high Saturnian Jove"; Jupiter, as son of Saturn or Kronos, is grandson of Uranus. [10] ihr — Strahl, "their wedded beam," the light of Sinnenglück and Seelenfrieden (l. 7 above) conjoined. des Todes Reichen, this life, subject to the power of Death. [13] ſeines — Frucht, "the fruit of his (Death's) garden"; a reminiscence of Mother Eve's transgression; the allusion however is mainly to the myth of Proserpine (see notes to ll. 17 ff. below); the fruit is sensual enjoyment. [14] An dem Scheine = am Anblick der Schönheit; be content with enjoying the contemplation of the beautiful Form (Geſtalt), Platonic εἶδος, "idea"). [16] der — Flucht, satiety. [17] Styx, one of the rivers of the Greek Hades, with ninefold meanderings; ſie, Ceres Tochter below. [18] Ceres Tochter (dat.), Proserpina, whom Pluto, god of the nether world, had carried off. To the mother's appeal Jove replied that her daughter should be returned to the light

Nach dem Apfel greift sie und es bindet
Ewig sie des Orkus Pflicht.

Nur der Körper eignet jenen Mächten,
Die das dunkle Schicksal flechten;
Aber frei von jeder Zeitgewalt,
Die Gespielin seliger Naturen,
Wandelt oben in des Lichtes Fluren
Göttlich unter Göttern, die Gestalt.
Wollt ihr hoch auf ihren Flügeln schweben
Werft die Angst des Irdischen von euch!
Fliehet aus dem engen dumpfen Leben
In des Ideales Reich!

Jugendlich, von allen Erdenmalen
Frei, in der Vollendung Strahlen
Schwebet hier der Menschheit Götterbild,
Wie des Lebens schweigende Phantome

---

of day, provided she had not yet eaten anything in Pluto's realm; as she had however eaten part of an apple, she was only allowed to spend part of the year in the upper regions. [19] nach — sie; this sentence is adversative; it is not the Styx that prevents her return, *but* the fact of having eaten the apple. [20] Ewig; she was compelled "forever" to spend part of the year in the realm of Orcus (Hades or Pluto); Pflicht, her duty *to* Orcus; she is bound by the laws of Orcus. [21] eignet = gehört. [23] Zeitgewalt = Gewalt der Zeit. [24] seliger Naturen, "the blessed gods" of l. 3. [26] die Gestalt, the abstract Form, abstract Beauty; the same as Schein, l. 14. [27] auf — Flügeln, on the wings of Beauty (Gestalt). [29] dumpf, "stupefying." [31] Erdenmalen, "marks of earth" and its imperfections. [33] hier, in the realm of the Ideal; der — Götterbild, human nature freed from its dross and made divine. [34] f. "As the silent phantoms of life (the shades of the departed) walk in brightness by the Stygian stream."

Glänzend wandeln an dem ſtyg'ſchen Strome,
Wie ſie ſtand im himmliſchen Gefild,
Ehe noch zum traur'gen Sarkophage
Die Unſterbliche herunterſtieg.
Wenn im Leben noch des Kampfes Wage
Schwankt, erſcheinet hier der Sieg.

Nicht vom Kampf die Glieder zu entſtricken,
Den Erſchöpften zu erquicken,
Wehet hier des Sieges duft'ger Kranz.
Mächtig ſelbſt wenn eure Sehnen ruhten,
Reißt das Leben euch in ſeine Fluten,
Euch die Zeit in ihren Wirbeltanz.
Aber ſinkt des Muthes kühner Flügel
Bei der Schranken peinlichem Gefühl,
Dann erblicket von der Schönheit Hügel
Freudig das erflog'ne Ziel.

Wenn es gilt, zu herrſchen und zu ſchirmen,
Kämpfer gegen Kämpfer ſtürmen

---

[36] ſie, the soul (die Unſterbliche of l. 38 below). [37 f.] Allusion to the Platonic doctrine of the celestial existence of the soul previous to its incarceration in the body. [40] "Here (in the realm of the Ideal) victory appears," is decided. [41–43] "Not to relax the limbs from the battle is the fragrant wreath of victory waved here (but only) to refresh the exhausted (fighter)"; Den — erquicken is an adversative clause, with ſondern understood. [44 f.] "With overpowering might, even though your sinews were at rest, doth Life force you into its currents": we can not escape the battle of life; euch, euer, indef. prons. [47–50] "But when the bold pinion of your courage fails at the painful sense of the barriers (opposing its flight), then may ye have a happy glimpse, from the hill where Beauty is enthroned, of the goal attained"; a glimpse of Beauty and of the goal to be attained will refresh your courage.

Auf des Glückes, auf des Ruhmes Bahn,
Da mag Kühnheit sich an Kraft zerschlagen,
Und mit krachendem Getös die Wagen
Sich vermengen auf bestäubtem Plan.
Muth allein kann hier den Dank erringen,
Der am Ziel des Hippodromes winkt.
Nur der Starke wird das Schicksal zwingen,
Wenn der Schwächling unterſinkt.

Aber der, von Klippen eingeschlossen,
Wild und schäumend sich ergossen,
Sanft und eben rinnt des Lebens Fluß
Durch der Schönheit stille Schattenlande,
Und auf seiner Wellen Silberrande
Malt Aurora sich und Hesperus.
Aufgelöst in zarter Wechselliebe,
In der Anmuth freiem Bund vereint,

---

[53] "On the arena of fortune and renown"; chance has a large share in determining the victory. [54] "Then let boldness be shattered against strength"; let strength contend with strength. [56] Sich vermengen, "mingle together" in the close race. [57] Dank, "the prize" of the tournament or contest. [58] Hippodrom, "race-course." [59] zwingen, "force" destiny to serve him. [60] Wenn, "whereas," "while." [61–64] "But the stream of life, which (in this world), shut in by rocks, rushed on wild and foaming, runs (here, in the realm of the Ideal) gently and evenly through the silent land of shadows." [61] Klippen, the obstacles which oppose our progress. [63] Leben here = Daſein, "existence" (D.). [64] The realm of the Ideal, of abstract Forms, of Beauty, is here called, as in the original title of the poem, the land of "shadows," which has no actual existence, but is attainable only in imagination. [66] Aurora, the sensual instinct, and Hesperus, the ethereal, ideal impulse, are here united (D.).

Ruhen hier die ausgesöhnten Triebe,
Und verschwunden ist der Feind.

Wenn das Todte bildend zu beseelen,
Mit dem Stoff sich zu vermählen
Thatenvoll der Genius entbrennt,
Da, da spanne sich des Fleißes Nerve,
Und beharrlich ringend unterwerfe
Der Gedanke sich das Element,
Nur dem Ernst, den keine Mühe bleichet,
Rauscht der Wahrheit tief versteckter Born;
Nur des Meißels schwerem Schlag erweichet
Sich des Marmors sprödes Korn.

Aber dringt bis in der Schönheit Sphäre,
Und im Staube bleibt die Schwere
Mit dem Stoff, den sie beherrscht, zurück.
Nicht der Masse qualvoll abgerungen,
Schlank und leicht, wie aus dem Nichts gesprungen,
Steht das Bild vor dem entzückten Blick.

---

70 der Feind, the physical and moral limitations which hamper us; cf. die Furchterscheinung, l. 103 below. 71–75 "When the spirit, full of energy, is on fire to shape and animate the lifeless mass, and to wed with matter"; das Todte and Stoff, like das Element in l. 76 below, are different names for the same thing. 74–76 "Then, then let the sinew of industry be drawn tense, and in strenuous striving let the intellect (the thought of the artist) subdue the element (matter)." 77 f. "Only earnest effort, which no difficulty can deter (lit. turn pale), can hear the rushing of the deeply hidden well-spring of truth." 79 f. erweichet sich, "will yield." 80 sprödes Korn, "brittle grain." 82 die Schwere, "its inertia." 83 sie, die Schwere. 84–86 The perfect work of art shows no traces of the effort necessary to produce it, or of the inert matter from which it sprang.

Alle Zweifel, alle Kämpfe ſchweigen
In des Sieges hoher Sicherheit;
Ausgeſtoßen hat es jeden Zeugen
Menſchlicher Bedürftigkeit.

Wenn ihr in der Menſchheit traur'ger Blöße
Steht vor des Geſetzes Größe,
Wenn dem Heiligen die Schuld ſich naht,
Da erblaſſe vor der Wahrheit Strahle
Eure Tugend, vor dem Ideale,
Fliehe muthlos die beſchämte That.
Kein Erſchaffner hat dies Ziel erflogen;
Über dieſen grauenvollen Schlund
Trägt kein Nachen, keiner Brücke Bogen,
Und kein Anker findet Grund.

Aber flüchtet aus der Sinne Schranken
In die Freiheit der Gedanken,
Und die Furchterſcheinung iſt entflohn,
Und der ew'ge Abgrund wird ſich füllen;
Nehmt die Gottheit auf in euren Willen,
Und ſie ſteigt von ihrem Weltenthron.

---

89 f. These lines repeat, in a different form, the same idea as ll. 84–86 above. 92 des Geſetzes, the moral law of the universe. 93 dem Heiligen, the Deity; die Schuld = der Schuldige. 94 Wahrheit, absolute, divine Truth. 96 die — That, "your performance, put to shame" by its inferiority to the ideal. 98 dieſen — Schlund, "the dreadful chasm" which yawns between the actual performance and the ideal requirement. 101 aus — Schranken, from the limitations of your sensual nature. 102 die — Gedanken, "the liberty of the Idea," ideal or esthetic liberty, not freedom of thought. 103 Furchterſcheinung, "the phantom terror" caused by failure to fulfil the law (ll. 91 ff. above). 104 Abgrund = Schlund of l. 98 above. 105 The idea of the freedom of

Des Geſetzes ſtrenge Feſſel bindet
Nur den Sklavenſinn, der es verſchmäht;
Mit des Menſchen Widerſtand verſchwindet
Auch des Gottes Majeſtät.

Wenn der Menſchheit Leiden euch umfangen,
Wenn Laokoon der Schlangen
Sich erwehrt mit namenloſem Schmerz,
Da empöre ſich der Menſch! Es ſchlage
An des Himmels Wölbung ſeine Klage,
Und zerreiße euer fühlend Herz!
Der Natur furchtbare Stimme ſiege,
Und der Freude Wange werde bleich,
Und der heil'gen Sympathie erliege
Das Unſterbliche in euch!

Aber in den heitern Regionen,
Wo die reinen Formen wohnen,

---

the Will and the abolition of the Law through the right exertion of that freedom is essentially the same as St. Paul's doctrine of the two laws warring in our members, the flesh and the spirit (Rom. vii, 23). So George Eliot (*Romola*, ch. xi) says: the guardianship of fear over the soul "may become needless; but only when all outward law has become needless—only when *duty* and *love* [the German Neigung] *have united in one stream* and made a *common force*." [108] es, das Geſetz. [110] Majeſtät, here used of those attributes of God which inspire terror in evil-doers. [111] umfangen, "surround." [112] For the story of Laocoon, here named as an example of heroic fortitude in suffering, see Vergil, *Æn.* 2, 201 ff. [117] The voice of nature is terrible when the passions are aroused. [118] der — Wange, the cheek which betrays joy by its fresh color. [122] die — Formen, "pure Forms," i. e. abstract, as we speak of "pure" mathematics; the second title of this poem was Das Reich der Formen.

Rauſcht des Jammers trüber Sturm nicht mehr.
Hier darf Schmerz die Seele nicht durchſchneiden,
Keine Thräne fließt hier mehr dem Leiden,
Nur des Geiſtes tapf'rer Gegenwehr.
Lieblich, wie der Iris Farbenfeuer
Auf der Donnerwolke duft'gem Thau,
Schimmert durch der Wehmuth düſtern Schleier
Hier der Ruhe heitres Blau.

Tief erniedrigt zu des Feigen Knechte
Ging in ewigem Gefechte
Einſt Alcid des Lebens ſchwere Bahn,
Rang mit Hydern und umarmt' den Leuen,
Stürzte ſich, die Freunde zu befreien,
Lebend in des Todtenſchiffers Kahn.

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124 ff. How closely the condition here defined corresponds with S.'s own sufferings at the time these lines were written may be seen from his statement to Körner on the 19th Oct. that he had gone out for the first time after three months' confinement to the house, during which he had suffered terribly from his asthmatic convulsions. 126 The struggles of an heroic spirit against sufferings and misfortune, as seen for instance in the tragic drama. 127 der — Farbenfeuer, the glowing colors of the rainbow; Iris, goddess of the rainbow, messenger of the Olympian goddesses. 130 der — Blau, "the cheerful blue (heaven) of resignation." 131 des Feigen, Eurystheus, who by the machinations of Juno had been made the master of Hercules, and compelled him to undertake his celebrated twelve labors. 132 Gefechte = Kampfe. 133 Alcid, Alcides, Hercules, grandson of Alcæus. 134 The Lernæan hundred-headed Hydra, or water-serpent, the slaying of which was the second of his twelve labors; Leuen = Löwen, the Nemean lion, object of his first labor. 135 die Freunde, Theseus and Pirithöus, whom, on proceeding to his last labor, the capture of Cerbĕrus, he found chained to a rock near the portal of Hades for their attempted rape of Proserpine. 136 Todtenſchiffer, Charon, who

Alle Plagen, alle Erdenlaſten
Wälzt der unverſöhnten Göttin Liſt
Auf die will'gen Schultern des Verhaßten,
Bis ſein Lauf geendigt iſt —

Bis der Gott, des Irdiſchen entkleidet,
Flammend ſich vom Menſchen ſcheidet,
Und des Äthers leichte Lüfte trinkt.
Froh des neuen ungewohnten Schwebens
Fließt er aufwärts, und des Erdenlebens
Schweres Traumbild ſinkt und ſinkt und ſinkt.
Des Olympus Harmonien empfangen
Den Verklärten in Kronions Saal,
Und die Göttin mit den Roſenwangen
Reicht ihm lächelnd den Pokal.

60. Der Spaziergang

Sent to Körner 21st Sept. 1795, as an *Elegie*, with the remark that of all his productions (including the previous poem) he considered this as the most poetic. Humboldt (S. H. 23d Oct. 1795) said, that of all S.'s poems, without exception, this one attracted and affected him most. "It places side by side," he continued, "the changeable activity of man with the immutability of Nature. . . . At the beginning and end the purity and grandeur of Nature, in the middle human art, at first leaning on her, then left to its own

ferried the souls of the departed across the Styx (or Acheron). 138 der — Göttin, Juno. 141 f. "Until his divine nature, stripped of its earthy element, parts in flames from his human nature." In the death of Hercules on his self-built pyre on Mt. Œta, the flame consumes the grosser mortal parts, leaving only the spiritual and indestructible elements of his divine nature. 145 Fließt = fliegt. 148 Kroni'on, Jupiter, son of Kronos (Saturn). 149 die Göttin, Hebé, goddess of Youth and Beauty, who was given to Hercules in marriage.

resources." It is the earliest of a trio of poems dealing with the progress of human civilization, the other two being *Das Eleusische Fest* and the *Lay of the Bell* (No. 70).

Analysis: 1–36, Nature untouched by man: 1–26, the poet, leaving the town, passes through a meadow, then through a forest, where the path ascends the mountain; 27–36, emerging from the forest, he has an unimpeded view of the landscape; 37–54, Nature under human husbandry; man's peaceable communion with Nature; 55–58, his happy contentment under her immutable laws; the poet passes from observation to reflection, during which, 59–68, a change in the view spread out before him has taken place, and he now sees Nature altered by man's ordering hand; the town as a centre of a still higher civilization; 69–172, the central and most significant part of the poem, detailing the advantages and disadvantages of this civilization: 69–74, general features of civic and political life; 75–140, advantages of culture: 75–78, union produces historical patriotism, with pride in the past and in the noble dead; 79–86, origin of civic and political institutions; 87–98, spread of civilization; justice and patriotism as formative forces; 99–100, peace and security result: 101–136, development, under a stable government, of trade, commerce, the fine arts, and science; 137–140, superstition and ignorance banished; height of culture; premonition of its dangers; 141–172, disadvantages of overrefinement: decay of culture, brought on (141–148) by disregard of the limitations and laws of Nature on the part of Reason and Desire respectively; 149–162, demoralization of the state in consequence; liberty becomes license, undermining the commonwealth through the corruption of its individual members, and leading (163–170) to revolt and revolution; 171–172, the poet warns man to return to Nature; 173–184, suddenly awaking from his reverie, he finds himself amid wild romantic scenery; 185–200, this recalls him to reality; the contemplation of pure nature, untouched by hand or foot of man, restores his equanimity by its immutability and continuity.

Sei mir gegrüßt, mein Berg mit dem röthlich strahlenden Gipfel,
Sei mir, Sonne, gegrüßt, die ihn so lieblich bescheint!

[1] ihn, den Gipfel.

Dich auch grüß' ich, belebte Flur, euch, säuselnde Linden,
Und den fröhlichen Chor, der auf den Ästen sich wiegt,
Ruhige Bläue, dich auch, die unermeßlich sich ausgießt
Um das braune Gebirg, über den grünenden Wald,
Auch um mich, der endlich entflohn des Zimmers Gefängniß
Und dem engen Gespräch freudig sich rettet zu dir;
Deiner Lüfte balsamischer Strom durchrinnt mich erquickend,
Und den durstigen Blick labt das energische Licht.
Kräftig auf blühender Au erglänzen die wechselnden Farben,
Aber der reizende Streit löset in Anmuth sich auf.
Frei empfängt mich die Wiese mit weithin verbreitetem Teppich,
Durch ihr freundliches Grün schlingt sich der ländliche Pfad,
Um mich summt die geschäftige Biene, mit zweifelndem Flügel
Wiegt der Schmetterling sich über dem röthlichen Klee,
Glühend trifft mich der Sonne Pfeil, still liegen die Weste,
Nur der Lerche Gesang wirbelt in heiterer Luft.
Doch jetzt braust's aus dem nahen Gebüsch, tief neigen der Erlen
Kronen sich, und im Wind wogt das versilberte Gras;
Mich umfängt ambrosische Nacht; in duftende Kühlung
Nimmt ein prächtiges Dach schattender Buchen mich ein.
In des Waldes Geheimniß entflieht mir auf einmal die Landschaft,
Und ein schlängelnder Pfad leitet mich steigend empor.
Nur verstohlen durchdringt der Zweige laubiges Gitter
Sparsames Licht, und es blickt lachend das Blaue herein.

---

[7] Gefängniß, dat. after entflohn. [9] balsamisch, "balmy." [10] energisch, "vigorous," because live-giving. [11] Au = Aue, "water-meadow." [12] "but the pleasant conflict (of changing colors) finds a gracious solution," without violence. [13] Frei — Wiese, "the open meadow receives me." [14] schlingt = schlängelt, "winds." [17] Weste, "zephyrs." [18] wirbelt, "trills," "quavers." [19] Erlen, "alders." [20] versilbert, "whitened," the waving grass gleams white. [21] Nacht, the pleasant shade of the woods.

Aber plötzlich zerreißt der Flor. Der geöffnete Wald gibt
Überraschend des Tags blendendem Glanz mich zurück.
Unabsehbar ergießt sich vor meinen Blicken die Ferne,
Und ein blaues Gebirg endigt im Dufte die Welt.
Tief an des Berges Fuß, der gählings unter mir abstürzt,
Wallet des grünlichen Stromes fließender Spiegel vorbei.
Endlos unter mir seh' ich den Äther, über mir endlos,
Blicke mit Schwindeln hinauf, blicke mit Schaudern hinab.
Aber zwischen der ewigen Höh' und der ewigen Tiefe
Trägt ein geländerter Steig sicher den Wandrer dahin.
Lachend fliehen an mir die reichen Ufer vorüber,
Und den fröhlichen Fleiß rühmet das prangende Thal.
Jene Linien, sieh! die des Landmanns Eigenthum scheiden,
In den Teppich der Flur hat sie Demeter gewirkt.
Freundliche Schrift des Gesetzes, des menschenerhaltenden Gottes,
Seit aus der ehernen Welt fliehend die Liebe verschwand.

---

[27] Flor, "the veil" interposed by the woods. [29] Unabsehbar, "immeasurably." [31] gählings = jählings, "precipitously"; abstürzt, "plunges"; T. and M. compare Browning, *Aristophanes' Apology*, ll. 365 f.: "Yonder *dares* the citied ridge of Rhodes Its *headlong plunge* from sky to sea." [35] ewigen, "infinite." [36] geländert, "railed in," the first indication of human agency. [38] The exuberance of the valley bears witness to the cheerful industry which has produced it. [39] Linien, the hedgerows. [40] Deme'ter (Ceres), patron goddess of agriculture, here made institutor of boundaries; gewirkt, "worked," as in an embroidery pattern. [41] This delimitation is a "friendly" writing of the law, as the result of voluntary agreement; des — Gottes, apposition to Gesetzes; law as the guardian divinity of man, rescuing him from the anarchy of a primitive savage state—a distinct advance on Rousseau's view of this state as the ideal condition of man. [42] ehern, the Iron Age, which succeeded the happier ages of gold, silver and bronze, and in which men toiled day and night, and the gods vexed them with grievous cares; Liebe, Lat.

Aber in freieren Schlangen durchkreuzt die geregelten Felder
Jetzt verſchlungen vom Wald, jetzt an den Bergen hinauf
Klimmend, ein ſchimmernder Streif, die Länder verknüpfende Straße;
Auf dem ebenen Strom gleiten die Flöße dahin;
Vielfach ertönt der Herden Geläut im belebten Gefilde,
Und den Widerhall weckt einſam des Hirten Geſang.
Muntre Dörfer bekränzen den Strom, in Gebüſchen verſchwinden
Andre, vom Rücken des Bergs ſtürzen ſie gäh dort herab.
Nachbarlich wohnet der Menſch noch mit dem Acker zuſammen,
Seine Felder umruhn friedlich ſein ländliches Dach,
Traulich rankt ſich die Reb' empor an dem niedrigen Fenſter,
Einen umarmenden Zweig ſchlingt um die Hütte der Baum.
Glückliches Volk der Gefilde! noch nicht zur Freiheit erwachet,
Theilſt du mit deiner Flur fröhlich das enge Geſetz.
Deine Wünſche beſchränkt der Ernten ruhiger Kreislauf,
Wie dein Tagewerk, gleich, windet dein Leben ſich ab!
Aber wer raubt mir auf einmal den lieblichen Anblick? Ein fremder
Geiſt verbreitet ſich ſchnell über die fremdere Flur!

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pietas, natural affection for gods and men. [43] Schlangen = Windungen, "curves." [45] die — Straße, the highway, which connects different countries and provinces. [46] Flöße, "rafts," indication of the timber-trade; anticipation of development of trade in ll. 101 ff. below. [48] einſam, to be taken with Geſang. [50] ſtürzen; cf. note to l. 31 above. [51] Nachbarlich . . . mit dem Acker, near his farm. [56] das — Geſetz, the narrow, binding law of Nature. [58] gleich, "evenly," "smoothly"; windet — ab, is unrolled, like the thread from the spindle. [59] fremd, "altered," different from the spirit hitherto contemplated. [60] fremdere, even more altered than the spirit.

Spröde sondert sich ab, was kaum noch liebend sich mischte,
Und das Gleiche nur ist's, was an das Gleiche sich reiht.
Stände seh' ich gebildet, der Pappeln stolze Geschlechter
Ziehn in geordnetem Pomp vornehm und prächtig daher.
Regel wird alles und alles wird Wahl und alles Bedeutung,
Dieses Dienergefolg meldet den Herrscher mir an.
Prangend verkündigen ihn von fern die beleuchteten Kuppeln,
Aus dem felsigen Kern hebt sich die thürmende Stadt.
In die Wildniß hinaus sind des Waldes Faunen verstoßen,
Aber die Andacht leiht höheres Leben dem Stein.
Näher gerückt ist der Mensch an den Menschen. Enger wird um ihn,
Reger erwacht, es umwälzt rascher sich in ihm die Welt.
Sieh, da entbrennen in feurigem Kampf die eifernden Kräfte,
Großes wirket ihr Streit, Größeres wirket ihr Bund.
Tausend Hände belebt ein Geist, hoch schläget in tausend
Brüsten, von einem Gefühl glühend, ein einziges Herz,

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[61] "Things that but now commingled lovingly, are separated and mutually repelled"; a contrast to ll. 51 ff. above. [63] Stände, "classes" of varying social rank; Geschlechter, "tribes." [65] Wahl, "purpose"; Bedeutung, "significance." [66] Dienergefolg, "servile retinue"; the artificial poplars, leading to the town; typical of the rule of man and his will over Nature and Chance. [68] aus — Kern, "from the rocky core"; the quarry from which the stone is brought for the walls and buildings of the town (T. and M.). [69] The fauns, as deities of the agricultural epoch, vanish. [70] Piety makes the lifeless stones dear to us, and animates them. The passage is obscure; others interpret as referring to the temples and statues of the gods, thus anticipating the later stage of culture alluded to below, and even the development of Art in ll. 121 ff., rendering Andacht by "religion." [71 f.] The closer intercourse between man and man narrows the sphere of independent personality, but as a compensation, man's powers are aroused to greater activity, and a whole world revolves within his breast; umwälzt, here treated as inseparable verb.

Schlägt für das Vaterland und glüht für der Ahnen Geſetze;
Hier auf dem theuren Grund ruht ihr verehrtes Gebein;
Nieder ſteigen vom Himmel die ſeligen Götter, und nehmen
In dem geweihten Bezirk feſtliche Wohnungen ein;
Herrliche Gaben beſcherend erſcheinen ſie; Ceres vor allen
Bringet des Pfluges Geſchenk, Hermes den Anker herbei,
Bacchus die Traube, Minerva des Ölbaums grünende Reiſer,
Auch das kriegriſche Roß führet Poſeidon heran,
Mutter Cybele ſpannt an des Wagens Deichſel die Löwen,
In das gaſtliche Thor zieht ſie als Bürgerin ein.
Heilige Steine! aus euch ergoſſen ſich Pflanzer der Menſchheit,
Fernen Inſeln des Meeres ſandtet ihr Sitten und Kunſt,
Weiſe ſprachen das Recht an dieſen geſelligen Thoren,
Helden ſtürzten zum Kampf für die Penaten heraus.

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77 f. T. and M. quote Ruskin, *Lectures on Art*: "In the children of noble races . . . intense delight in the landscape of their country as *memorial* . . . records of proud days and of dear persons make every rock *monumental*." 80 In — Bezirk, "in the consecrated precincts" of the temples; feſtlich, "solemn." 82 Hermes (Mercury), god of trade and commerce; S. gives him the anchor as attribute symbolical of this. 83 f. The olive-tree and the horse were the gifts of Minerva and Poseidon (Neptune) respectively to the newly founded city of Athens. 85 Cybe'le, here scanned according to the Greek accent; Cybĕlé, the Great Mother, Greek symbol of the earth's fertility, or of Nature, is treated by S. as the first founder of cities; the car drawn by lions is an attribute of this goddess. 87 Heilige Steine! The stones are "sacred" because of the city's sacred mission to humanity. 89 Weiſe, "sages," judges; Recht, natural law; geſellig, because the people assemble there; cf. Deut. xvi, 18, and Ruth iv for this practise in the East, and Homer, *Il.* 18, 503 ff. for an ancient Greek parallel. 90 Penaten, here the guardians of the city's weal, such as the gods Æneas brought from Troy to Latium.

Auf den Mauern erſchienen, den Säugling im Arme, die Mütter,
Blickten dem Heerzug nach, bis ihn die Ferne verſchlang.
Betend ſtürzten ſie dann vor der Götter Altären ſich nieder,
Flehten um Ruhm und Sieg, flehten um Rückkehr für euch.
Ehre ward euch und Sieg, doch der Ruhm nur kehrte zurücke,
Eurer Thaten Verdienſt meldet der rührende Stein:
„Wanderer, kommſt du nach Sparta, verkündige dorten, du habeſt
„Uns hier liegen geſehn, wie das Geſetz es befahl!“
Ruhet ſanft, ihr Geliebten! Von eurem Blute begoſſen
Grünet der Ölbaum, es keimt luſtig die köſtliche Saat.
Munter entbrennt, des Eigenthums froh, das freie Gewerbe,
Aus dem Schilfe des Stroms winket der bläuliche Gott.
Ziſchend fliegt in den Baum die Axt, es erſeufzt die Dryade,
Hoch von des Berges Haupt ſtürzt ſich die donnernde Laſt.
Aus dem Felsbruch wiegt ſich der Stein, vom Hebel beflügelt;
In der Gebirge Schlucht taucht ſich der Bergmann hinab.
Mulcibers Amboß tönt von dem Takt geſchwungener Hämmer;
Unter der nervigen Fauſt ſpritzen die Funken des Stahls,
Glänzend umwindet der goldene Lein die tanzende Spindel,
Durch die Saiten des Garns ſauſet das webende Schiff,

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[91] So Priam and Hecuba, with the women of Troy, watch the fight from the walls. [94] für euch; the "heroes" are here apostrophized. [95] der — zurücke, "your glory alone returned" home. [96] rührend, "pathetic." [97 f.] The epitaph on Leonidas and his Spartan heroes at Thermopylæ. [100] The olive as the emblem of peace. [102] winket — Gott, "the god of the blue stream beckons," encouraging men to make for the sea; the river-god's hue is the same as that of the stream. [103] The timber-trade as the earliest to develop; erſeufzt, "draws a deep sigh," as the tree is cut down. [105] wiegt ſich, "is swung"; vom — beflügelt, "hastened by the crane (lever)." [107] Mulciber ("softener of iron"), Lat. epithet of Vulcan. [109] Lein, "flax." [110] das — Schiff, "the weaver's shuttle."

Fern auf der Rhede ruft der Pilot, es warten die Flotten,
Die in der Fremdlinge Land tragen den heimischen Fleiß,
Andre ziehen frohlockend dort ein, mit den Gaben der Ferne,
Hoch von dem ragenden Mast wehet der festliche Kranz.
Siehe, da wimmeln die Märkte, der Krahn von fröhlichem Leben,
Seltsamer Sprachen Gewirr brauft in das wundernde Ohr.
Auf den Stapel schüttet die Ernten der Erde der Kaufmann,
Was dem glühenden Strahl Afrikas Boden gebiert,
Was Arabien kocht, was die äußerste Thule bereitet,
Hoch mit erfreuendem Gut füllt Amalthea das Horn.
Da gebieret das Glück dem Talente die göttlichen Kinder,
Von der Freiheit gesäugt wachsen die Künste der Lust;
Mit nachahmendem Leben erfreuet der Bildner die Augen,
Und vom Meisel beseelt redet der fühlende Stein,
Künstliche Himmel ruhn auf schlanken jonischen Säulen
Und den ganzen Olymp schließet ein Pantheon ein.
Leicht, wie der Iris Sprung durch die Luft, wie der Pfeil von der Senne,
Hüpfet der Brücke Joch über den brausenden Strom.

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111 Rhede, "the roads," where large ships ride at anchor; Pilot = Lootse. 115 Krahn, "derrick"; here for the quay on which it stands. 117 Stapel, "dock." 119 Was — kocht, "whatever Arabia matures" by its "broiling" sun; the products of the south, as Thule stands for the extreme north. 120 Amalthea, the goat that suckled Jupiter; her horn was the emblem of plenty; S. makes her here a goddess of plenty. 121 das Glück, "prosperity," which is indispensable to the growth of the Arts. 122 die — Lust, "the arts of pleasure," i. e. the fine arts, as distinguished from the useful arts. 123 Mit — Leben, "with an imitation of life," of living forms—the beginning of Art. 124 "and animated by the chisel, the sentient stone speaks," seems to be about to speak. 125 Künstliche Himmel, "artificial skies," the roofs of the temples, imitating the sky. 126 Pantheon, the temple of *all* the gods. 127 f. The poet here has in mind a bridge

Aber im ſtillen Gemach entwirft bedeutende Zirkel
Sinnend der Weiſe, beſchleicht forſchend den ſchaffenden Geiſt,
Prüft der Stoffe Gewalt, der Magnete Haſſen und Lieben,
Folgt durch die Lüfte dem Klang, folgt durch den Äther dem Strahl,
Sucht das vertraute Geſetz in des Zufalls grauſenden Wundern,
Sucht den ruhenden Pol in der Erſcheinungen Flucht.
Körper und Stimme leiht die Schrift dem ſtummen Gedanken,
Durch der Jahrhunderte Strom trägt ihn das redende Blatt.
Da zerrinnt vor dem wundernden Blick der Nebel des Wahnes,
Und die Gebilde der Nacht weichen dem tagenden Licht.
Seine Feſſeln zerbricht der Menſch, der Beglückte! Zerriſſ' er
Mit den Feſſeln der Furcht nur nicht den Zügel der Scham!
Freiheit ruft die Vernunft, Freiheit die wilde Begierde,
Von der heil'gen Natur ringen ſie lüſtern ſich los.

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with a single arch, such as the famous Rialto at Venice. [129] bedeutende Zirkel, "significant circles"; geometry, as the earliest of the sciences, is meant. [130] beſchleicht — Geiſt, "approaches by stealthy investigation the spirit of the Creator." [131] Prüft — Lieben, "tries the power of the elements, the hate (repulsion) and love (attraction) of the magnets"; chemistry and magnetism. [132] Acoustics and optics. [133] "Seeks the familiar law in the awful mysteries of Chance," i. e. the law which shall solve these mysteries. [134] "Seeks the unvarying pole amid the transient phenomena" of Nature; den — Pol, the fixed point around which the fleeting phenomena may be grouped; the same thing as das vertraute Geſetz of the previous line. [137] Da, when all this has been done. [141] "Reason cries out for liberty, 'Liberty' is the cry of wild Desire"; Reason and Desire, the Will and the Senses, the two powers in the human breast whose conflict and reconciliation are depicted in No. 59. [143] Reason disregards the physical, Desire the moral law of Nature;

Ach, da reißen im Sturm die Anker, die an dem Ufer
Warnend ihn hielten, ihn faßt mächtig der flutende Strom.
Ins Unendliche reißt er ihn hin, die Küste verschwindet,
Hoch auf der Fluthen Gebirg wiegt sich entmastet der Kahn,
Hinter Wolken erlöschen des Wagens beharrliche Sterne,
Bleibend ist nichts mehr, es irrt selbst in dem Busen der Gott.
Aus dem Gespräche verschwindet die Wahrheit, Glauben und Treue
Aus dem Leben, es lügt selbst auf der Lippe der Schwur,
In der Herzen vertraulichsten Bund, in der Liebe Geheimniß
Drängt sich der Sykophant, reißt von dem Freunde den Freund!
Auf die Unschuld schielt der Verrath mit verschlingendem Blicke,
Mit vergiftendem Biß tödtet des Lästerers Zahn.
Feil ist in der geschändeten Brust der Gedanke, die Liebe
Wirft des freien Gefühls göttlichen Adel hinweg,
Deiner heiligen Zeichen, o Wahrheit, hat der Betrug sich
Angemaßt, der Natur köstlichste Stimmen entweiht,
Die das bedürftige Herz in der Freude Drang sich erfindet;
Kaum gibt wahres Gefühl noch durch Verstummen sich kund.

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lüstern, "lusting" for freedom from restraint. 143 da, when these two powers break loose; Anker, faith in a Higher Power, and reverence for law and order. 144 der — Strom, "the rushing current." 146 der Kahn = das Schiff; "the feeble vessel"; the word is used to emphasize the frailty and helplessness of the vessel. 147 des — Sterne, "the steadfast stars of the Wain"; the constellation of the Bear, which moves steadily round the guiding polar star; Religion and Morals, as the guiding stars of life. 148 irrt, "fails" as a guide; der Gott, conscience. 149 Treue, "constancy." 151 der — Geheimniß, the same as der Herzen — Bund; parallelism. 153 schielt, "looks askance"; mit — Blicke, longing to destroy her. 155 Feil — Gedanke, "conviction has its price in the degraded hearts (of men)"; Gedanke = Gesinnung. 157 ff. Deceit has arrogated to itself the very expressions of truth (the ingenuous countenance, etc.). 159 bedürftig, "craving" for the expression of its feelings. The secret denunciations in the later

Auf der Tribüne prahlet das Recht, in der Hütte die Eintracht,
Des Geſetzes Geſpenſt ſteht an der Könige Thron,
Jahre lang mag, Jahrhunderte lang die Mumie dauern,
Mag das trügende Bild lebender Fülle beſtehn,
Bis die Natur erwacht, und mit ſchweren ehernen Händen
An das hohle Gebäu rühret die Noth und die Zeit,
Einer Tigerin gleich, die das eiſerne Gitter durchbrochen
Und des numidiſchen Walds plötzlich und ſchrecklich gedenkt;
Aufſteht mit des Verbrechens Wuth und des Elends die Menſchheit,
Und in der Aſche der Stadt ſucht die verlorne Natur.
O ſo öffnet euch, Mauern, und gebt den Gefangenen ledig,
Zu der verlaſſenen Flur kehr' er gerettet zurück!
Aber wo bin ich! Es birgt ſich der Pfad. Abſchüſſige Gründe
Hemmen mit gähnender Kluft hinter mir, vor mir den Schritt.

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history of Venice illustrate such a social condition. [161] Justice and concord are replaced by false imitations, which try to conceal their hollowness by loud boasting; Tribüne, "the platform" or "rostrum" of the public speaker, where false pleading is rife; D. however renders by "tribunal," indicating the corruption of the judicial bench. [162] Justice is dead, and Law but a spectre of itself, inspiring terror in place of confidence. [163] Mumie, "mummy," Law. [165] Natur, human nature so long repressed by hollow conventions. The previous passage (141–164) describes the state of corruption arising from overculture, as in France under Louis XV; the following lines succinctly depict the horrors of the Revolution. [168] There are no tigers in Numidia, which is in northern Africa. [170] Man in his despair seeks Nature in the destruction of everything artificial, of every product of culture. [172] gerettet, proleptic; man finds safety *in* flight. [173 f.] The wild landscape harmonizes with the state of the nation after a destructive revolution; Götzinger (*Deutsche Dichter*, 2, 301) remarks that the state approaches its dissolution as unheedingly as the pedestrian in the poem draws near to the wilderness, and, as the latter only perceives the abysses when they check his

Hinter mir blieb der Gärten, der Hecken vertraute Begleitung,
Hinter mir jegliche Spur menſchlicher Hände zurück.
Nur die Stoffe ſeh' ich gethürmt, aus welchen das Leben
Keimet, der rohe Baſalt hofft auf die bildende Hand,
Brauſend ſtürzt der Gießbach herab durch die Rinne des Felſen,
Unter den Wurzeln des Baums bricht er entrüſtet ſich Bahn.
Wild iſt es hier und ſchauerlich öd'. Im einſamen Luftraum
Hängt nur der Adler, und knüpft an das Gewölke die Welt.
Hoch herauf bis zu mir trägt keines Windes Gefieder
Den verlorenen Schall menſchlicher Mühen und Luſt.
Bin ich wirklich allein? In deinen Armen, an deinem
Herzen wieder, Natur, ach! und es war nur ein Traum,
Der mich ſchaudernd ergriff mit des Lebens furchtbarem Bilde,
Mit dem ſtürzenden Thal ſtürzte der finſtre hinab.
Reiner nehm' ich mein Leben von deinem reinen Altare,
Nehme den fröhlichen Muth hoffender Jugend zurück!

---

progress, so the state is not aware of its dreadful situation until its mechanism comes to a sudden stop. 177 f. Stoffe, "matter"; aus — keimet, "from which life germinates" when human genius gives it living shape in works of art; the second clause (der — Hand) explains the first. 183 Gefieder = Flügel. 185 In deinen u.ſ.w.; supply bin ich. 186 es, the idea of solitude; according to others, the horrors of social corruption and revolutionary violence. 187 mich — ergriff, "seized me and made me shudder"; mit — Bilde, "with its terrible appearance of life," as though it were terribly true. 188 "With the descent into the valley (the view of the valley below from the precipitous height on which he stands) the gloomy vision (Traum) has disappeared"; the desire for compression has made the sense obscure and the expression forced; the meaning seems to be: "The view of the valley in its natural beauty, as seen from this precipitous height, has banished the vision of gloom, and restored me to the bosom of nature." 190 hoffend, "hopeful."

Ewig wechſelt der Wille den Zweck und die Regel, in ewig
Wiederholter Geſtalt wälzen die Thaten ſich um.
Aber jugendlich immer, in immer veränderter Schöne
Ehrſt du, fromme Natur, züchtig das alte Geſetz,
Immer dieſelbe, bewahrſt du in treuen Händen dem Manne,
Was dir das gaukelnde Kind, was dir der Jüngling vertraut,
Nähreſt an gleicher Bruſt die vielfach wechſelnden Alter;
Unter demſelben Blau, über dem nämlichen Grün
Wandeln die nahen und wandeln vereint die fernen Geſchlechter,
Und die Sonne Homers, ſiehe! ſie lächelt auch uns.

61. Das Mädchen aus der Fremde

Written early in July, 1796; a free allegory of the elevating power of poetry over the heart of man.

In einem Thal bei armen Hirten
Erſchien mit jedem jungen Jahr,
Sobald die erſten Lerchen ſchwirrten,
Ein Mädchen, ſchön und wunderbar.

---

191 f. der Wille, man's free will, which changes both as to purpose and method (Regel); in — Geſtalt, though the method and purpose vary, the results are ever the same, because man can never pass beyond the law of Nature and Necessity. 193 f. Nature, on the other hand, never varies either her objects or her laws, but, because these are prescribed by the Highest Wisdom, her productions are infinitely varied; while man changes, grows old and dies, Nature is ever the same, changing in form, but always young and immortal. 194 fromm, "loving"; züchtig, "modestly," opposed to lüſtern (l. 142 above), which characterizes the impulses of Reason and Desire. 196 gaukelnd, "playful." 197 Alter, the various ages of man from childhood to old age. 198 Grün, the verdant earth. 199 f. die — Geſchlechter, races separated alike by time and space enjoy the light of the same sun.

Sie war nicht in dem Thal geboren,
Man wußte nicht, woher sie kam;
Und schnell war ihre Spur verloren,
Sobald das Mädchen Abschied nahm.

Beseligend war ihre Nähe,
Und alle Herzen wurden weit;
Doch eine Würde, eine Höhe
Entfernte die Vertraulichkeit.

Sie brachte Blumen mit und Früchte,
Gereift auf einer andern Flur,
In einem andern Sonnenlichte,
In einer glücklichern Natur.

Und theilte jedem eine Gabe,
Dem Früchte, jenem Blumen aus;
Der Jüngling und der Greis am Stabe,
Ein jeder ging beschenkt nach Haus.

Willkommen waren alle Gäste;
Doch nahte sich ein liebend Paar,
Dem reichte sie der Gaben beste,
Der Blumen allerschönste dar.

62. Votivtafeln

Published 1796 in S.'s "Musenalmanach" for 1797; the first part of this volume consisted of epigrams under the joint signature of G. and S.; it began with a collection of these entitled *Tabulæ votivæ*,

10 "All hearts were opened wide," expanded with joy. 22 ff. She reserves her best gifts for lovers, who are in the most receptive mood for them.

and ended with the famous *Xenien*. Votive tablets were hung up by the ancient Romans in the temple of some Deity, to show gratitude for some special mercy, *ex voto*, i. e. to redeem a vow; cf. Horace, *Odes*, I, 5, 13–16.

Zweierlei Wirkungsarten

Wirke Gutes, du nährſt der Menſchheit göttliche Pflanze;
Bilde Schönes, du ſtreuſt Keime der göttlichen aus.

Unterſchied der Stände

Adel iſt auch in der ſittlichen Welt. Gemeine Naturen
Zahlen mit dem, was ſie thun, edle mit dem, was ſie ſind.

Die Übereinſtimmung

Wahrheit ſuchen wir beide: du außen im Leben, ich innen
In dem Herzen, und ſo findet ſie jeder gewiß.
Iſt das Auge geſund, ſo begegnet es außen dem Schöpfer;
Iſt es das Herz, dann gewiß ſpiegelt es innen die Welt.

Meine Glaube

Welche Religion ich bekenne? Keine von allen,
Die du mir nennſt. — Und warum keine? Aus Religion.

Licht und Farbe

Wohne, du ewiglich Eines, dort bei dem ewiglich Einen!
Farbe, du wechſelnde, komm freundlich zum Menſchen herab!

[1 f.] A good influence strengthens the moral powers; Art (the creation of beautiful objects for contemplation) produces in the beholder the spirit proper for beautiful actions. [2] der göttlichen (Pflanze), the divine part of complex human nature. [5–8] Express the difference between G., the objective or naïve, and S., the subjective or sentimental poet, the identity of their aims and of the results attained by them. [10] Aus Religion, from that truly religious reverence, which forbids me to formulate my belief in mere words. [11–16] These three

Wahrheit

Eine iſt ſie für alle, doch ſiehet ſie jeder verſchieden;
Daß es Eines doch bleibt, macht das Verſchiedene wahr.

Schönheit

Schönheit iſt ewig nur Eine; doch mannigfach wechſelt das Schöne;
Daß es wechſelt, das macht eben das Eine nur ſchön.

63. Der Taucher

Written 3d–14th June, 1797. The original is in Kircher's *Mundus subterraneus*; a professional diver, known as 'Pesce Cola,' or Nicolas the Fish, is induced by King Frederick of Sicily (14th century), through the offer of a golden goblet to dive into the whirlpool of Charybdis in the Straits of Messina; the wonders he reports on his return lead the king to induce him by the offer of a large sum of money to explore more thoroughly the depths of the whirlpool—a quest from which he never returned. S. has ennobled the tale by making honor and love, instead of avarice, the impelling motives of his hero. The tragic issue is a punishment of the presumption of an heroic nature in disregarding the physical limitations laid upon man by a Higher Power. Music: Schubert (Lief. 12).

Wer wagt es, Rittersmann oder Knapp',
Zu tauchen in dieſen Schlund?
Einen goldnen Becher werf' ich hinab,
Verſchlungen ſchon hat ihn der ſchwarze Mund.

---

epigrams express the view that while the abstract (light, truth, beauty) is a unity. the diversity of the concrete (color, the true, the beautiful) is the manifestation necessary to bring home a sense of the abstract to man. [14] es, das Verſchiedene, welches jeder ſieht. [16] Daß es wechſelt, its variety.

[1] Knapp', "squire." [4] Mund, "gorge"; the whirlpool is spoken of as a living monster.

Wer mir den Becher kann wieder zeigen,
Er mag ihn behalten, er ist sein eigen.

Der König spricht es und wirft von der Höh'
Der Klippe, die schroff und steil
Hinaushängt in die unendliche See,
Den Becher in der Charybde Geheul.
Wer ist der Beherzte, ich frage wieder,
Zu tauchen in diese Tiefe nieder?

Und die Ritter, die Knappen um ihn her
Vernehmen's und schweigen still,
Sehen hinab in das wilde Meer,
Und keiner den Becher gewinnen will.
Und der König zum drittenmal wieder fraget:
Ist keiner, der sich hinunter waget?

Doch alles noch stumm bleibt wie zuvor,
Und ein Edelknecht, sanft und keck,
Tritt aus der Knappen zagendem Chor,
Und den Gürtel wirft er, den Mantel weg,
Und alle die Männer umher und Frauen
Auf den herrlichen Jüngling verwundert schauen.

Und wie er tritt an des Felsen Hang
Und blickt in den Schlund hinab,
Die Wasser, die sie hinunter schlang,
Die Charybde jetzt brüllend wiedergab,

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[8] schroff, "rugged." [9] Hinaushängt in, "overhangs"; der — Geheul, "the howling Charybdis," which Greek mariners endowed with preternatural horrors. [11 f.] der Beherzte . . . Zu tauchen = beherzt genug zu tauchen, nieder, obs. the unusual position of the prefix. [19] alles, "every one." [20] Edelknecht, a squire of noble birth; keck, "brave," "high-spirited." [21] Chor, "circle." [25] Hang, "brow."

Und wie mit des fernen Donners Getose
Entstürzen sie schäumend dem finstern Schoße.

Und es wallet und siedet und brauset und zischt,
Wie wenn Wasser mit Feuer sich mengt,
Bis zum Himmel spritzet der dampfende Gischt,
Und Fluth auf Fluth sich ohn' Ende drängt
Und will sich nimmer erschöpfen und leeren,
Als wollte das Meer noch ein Meer gebären.

Doch endlich, da legt sich die wilde Gewalt,
Und schwarz aus dem weißen Schaum
Klafft hinunter ein gähnender Spalt,
Grundlos, als ging's in den Höllenraum,
Und reißend sieht man die brandenden Wogen
Hinab in den strudelnden Trichter gezogen.

Jetzt schnell, eh' die Brandung wiederkehrt,
Der Jüngling sich Gott befiehlt,
Und — ein Schrei des Entsetzens wird rings gehört,
Und schon hat ihn der Wirbel hinweggespült
Und geheimnißvoll über dem kühnen Schwimmer
Schließt sich der Rachen, er zeigt sich nimmer.

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[31] wallet, "surges," "heaves"; es, the whirlpool; the use of the indef. es throughout the poem is highly effective. [33] Gischt, "spray." [35] "As though it would never be exhausted or emptied." [39] "A yawning chasm opens downward." [41] reißend, "rushing"; die — Wogen, "the surging waves" breaking against the rocks. [43] die Brandung, "the surge," the upward current. [44] befiehlt, verb at end of principal clause, as in l. 28 above. [45–64] The actions and words of the spectators, who here fulfil the function of the ancient Greek tragic chorus, enable us to follow in imagination the diver's plunge. [46] hinweggespült, "washed away," as a thing of naught. [48] nimmer, South Germ. dial. for nicht mehr.

Und ſtille wird's über dem Waſſerſchlund,
In der Tiefe nur brauſet es hohl,
Und bebend hört man von Mund zu Mund:
Hochherziger Jüngling, fahre wohl!
Und hohler und hohler hört man's heulen,
Und es harrt noch mit bangem, mit ſchrecklichem Weilen.

Und wärfſt du die Krone ſelber hinein
Und ſprächſt: Wer mir bringet die Kron',
Er ſoll ſie tragen und König ſein!
Mich gelüſtete nicht nach dem theuren Lohn.
Was die heulende Tiefe da unten verhehle,
Das erzählt keine lebende, glückliche Seele.

Wohl manches Fahrzeug, vom Strudel gefaßt,
Schoß gäh in die Tiefe hinab;
Doch zerſchmettert nur rangen ſich Kiel und Maſt
Hervor aus dem alles verſchlingenden Grab —
Und heller und heller, wie Sturmes Sauſen,
Hört man's näher und immer näher brauſen.

Und es wallet und ſiedet und brauſet und ziſcht,
Wie wenn Waſſer mit Feuer ſich mengt,

---

49 "a silence falls o'er the watery gorge." 50 brauſet es hohl, "a hollow roar is heard." 51 "and the trembling words pass from mouth to mouth"; the speakers' lips quiver as they utter the words. 53 "and more and more hollow grows the howl." 54 es harrt, "they (the spectators) still wait in anxious, in dread suspense." 55–64 spoken by the spectators. 58 "I should not covet such a dearly bought prize"; gelüſtete, conditional. 60 "No soul of happy mortal could live to tell." 61 Wohl manches, "full many a." 63 nur modifies Kiel und Maſt. 65 f. "And clearer and clearer, like the rush of the tempest, the roar is heard drawing nearer and nearer"; again the indef. es.

Bis zum Himmel ſpritzet der dampfende Giſcht,
Und Well' auf Well' ſich ohn' Ende drängt,
Und wie mit des fernen Donners Getoſe
Entſtürzt es brüllend dem finſtern Schoße.

Und ſieh! aus dem finſter fluthenden Schoß
Da hebet ſich's ſchwanenweiß,
Und ein Arm und ein glänzender Nacken wird blos
Und es rudert mit Kraft und mit emſigem Fleiß,
Und er iſt's, und hoch in ſeiner Linken
Schwingt er den Becher mit freudigem Winken.

Und athmete lang und athmete tief,
Und begrüßte das himmliſche Licht.
Mit Frohlocken es einer dem andern rief:
Er lebt! Er iſt da! Es behielt ihn nicht!
Aus dem Grab, aus der ſtrudelnden Waſſerhöhle
Hat der Brave gerettet die lebende Seele!

Und er kommt, es umringt ihn die jubelnde Schaar;
Zu des Königs Füßen er ſinkt,
Den Becher reicht er ihm knieend dar,
Und der König der lieblichen Tochter winkt,
Die füllt ihn mit funkelndem Wein bis zum Rande;
Und der Jüngling ſich alſo zum König wandte:

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[73] Aus — Schoß, "from the dark womb of the flood." [74] "An object (indef. es), white as swan's down, rises." [75] "An arm and a shining neck (nape, shoulder) are laid bare," show on the surface. [76] "It (this object) strikes out with vigor and tireless energy." [78] mit — Winken, "making joyous signals." [81] es, acc., viz. the following words. [82] Es, the horrible abyss. [84] "The brave fellow has saved his soul alive."

Und er ist's, und hoch in seiner Linken
Schwingt er den Becher mit freudigem Winken.

Lang lebe der König! Es freue ſich,
Wer da athmet im roſigen Licht!
Da unten aber iſt's fürchterlich,
Und der Menſch verſuche die Götter nicht,
Und begehre nimmer und nimmer zu ſchauen,
Was ſie gnädig bedecken mit Nacht und Grauen.

Es riß mich hinunter blitzesſchnell,
Da ſtürzt' mir aus felſigem Schacht
Wildfluthend entgegen ein reißender Quell;
Mich packte des Doppelſtroms wüthende Macht
Und wie einen Kreiſel mit ſchwindelndem Drehen
Trieb mich's um, ich konnte nicht widerſtehen.

Da zeigte mir Gott, zu dem ich rief,
In der höchſten ſchrecklichen Noth,
Aus der Tiefe ragend ein Felſenriff,
Das erfaßt' ich behend und entrann dem Tod,
Und da hing auch der Becher an ſpitzen Korallen,
Sonſt wär' er ins Bodenloſe gefallen.

Denn unter mir lag's noch bergetief
In purpurner Finſterniß da,

[91] Es, here redundant pron., representing the real subject Wer below. [96] gnädig, "in mercy" to man. [97] Es — hinunter, "I was dragged down"; es here = the current. [98] Schacht, "shaft," a side channel through the rocks under the surface. [100] Doppelſtrom, the downward and lateral currents combined, the latter rushing from the "shaft," l. 98 above. [101] Kreiſel, "spinning-top." [108] ins Bodenloſe, "into the bottomless abyss." [110] S. wrote to Körner: "Divers really do see the lights as green and the shadows as purple under the glass diving-bell."

Und ob's hier dem Ohre gleich ewig ſchlief,
Das Auge mit Schaudern hinunter ſah,
Wie's von Salamandern und Molchen und Drachen
Sich regt' in dem furchtbaren Höllenrachen.

Schwarz wimmelten da, in grauſem Gemiſch,
Zu ſcheußlichen Klumpen geballt,
Der ſtachlichte Roche, der Klippenfiſch,
Des Hammers gräuliche Ungeſtalt,
Und dräuend wies mir die grimmigen Zähne
Der entſetzliche Hai, des Meeres Hyäne.

Und da hing ich und war's mir mit Grauſen bewußt,
Von der menſchlichen Hülfe ſo weit,
Unter Larven die einzige fühlende Bruſt,
Allein in der gräßlichen Einſamkeit,
Tief unter dem Schall der menſchlichen Rede
Bei den Ungeheuern der traurigen Öde.

Und ſchaudernd dacht' ich's, da kroch's heran,
Regte hundert Gelenke zugleich,

---

111 "Though all was here forever silent to the ear," the creatures being dumb. 112–114 hinunter — Höllenrachen, "looked down (and saw) the terrible jaws of hell alive with salamanders and newts and dragons," repulsive shapes of monstrous water reptiles. 115 "And darkly there swarmed, in horrid mixture." 117 Roche, "ray," a flat fish with thorny scales; Klippenfiſch, chæ'todon, a round fish with brilliant colored stripes. 118 Hammer, the hammer-headed shark. 120 des — Hyäne, because it feeds on dead bodies. 121 war's; es is here the old gen. form of the pron. 123 Larven, "spectres," spectral forms of horror; die — Bruſt, "the only sentient breast"; the only being with a feeling heart. 127 kroch's heran, "something crept up"; the indef. es is most effective here, as

Will ſchnappen nach mir; in des Schreckens Wahn
Laſſ' ich los der Koralle umklammerten Zweig.
Gleich faßt mich der Strudel mit raſendem Toben,
Doch es war mir zum Heil, er riß mich nach oben.

Der König darob ſich verwundert ſchier,
Und ſpricht: Der Becher iſt dein,
Und dieſen Ring noch beſtimm' ich dir,
Geſchmückt mit dem köſtlichſten Edelgeſtein,
Verſuchſt du's noch einmal und bringſt mir Kunde,
Was du ſahſt auf des Meers tiefunterſtem Grunde.

Das hörte die Tochter mit weichem Gefühl,
Und mit ſchmeichelndem Munde ſie fleht:
Laßt, Vater, genug ſein das grauſame Spiel!
Er hat euch beſtanden, was keiner beſteht,
Und könnt ihr des Herzens Gelüſte nicht zähmen,
So mögen die Ritter den Knappen beſchämen.

Drauf der König greift nach dem Becher ſchnell,
In den Strudel ihn ſchleudert hinein:
Und ſchafft du den Becher mir wieder zur Stell',
So ſollſt du der trefflichſte Ritter mir ſein,
Und ſollſt ſie als Ehgemahl heut noch umarmen,
Die jetzt für dich bittet mit zartem Erbarmen.

conveying the nameless horror of the hero's situation; this horrible object is a giant octopus or devil-fish. [129] Will, "would," threatens to; in — Wahn, "in the frenzy of my terror." [130] der — Zweig, "the coral branch I had embraced," to which I clung. [132] es — Heil, "it was my salvation." [141] "Enough, father, of this cruel sport." [142] euch, ethical dat. [143] des — Gelüſte, "the cravings of your heart," your curiosity. [146] The goblet being the prize of honor, the king throws it in again. [149] Ehgemahl, neut., "spouse" (husband or wife), nom. or acc.

Da ergreift's ihm die Seele mit Himmelsgewalt,
Und es blitzt aus den Augen ihm kühn,
Und er ſiehet erröthen die ſchöne Geſtalt,
Und ſieht ſie erbleichen und ſinken hin;
Da treibt's ihn, den köſtlichen Preis zu erwerben,
Und ſtürzt hinunter auf Leben und Sterben.

Wohl hört man die Brandung, wohl kehrt ſie zurück,
Sie verkündigt der donnernde Schall;
Da bückt ſich's hinunter mit liebendem Blick,
Es kommen, es kommen die Waſſer all,
Sie rauſchen herauf, ſie rauſchen nieder,
Den Jüngling bringt keines wieder.

64. Der Handſchuh

Completed 19th June, 1797; in S. G. (Nos. 325 f.) it is called a "Nach- und Gegenstück" to *The Diver*; in both the hero is impelled by honor and love, and in both defies some superior power of nature; the diver gains the prize of honor, but loses his life in the attempt to win the object of his love; the knight redeems his honor, and rejects the love which he has found unworthy. S. found the story in St. Foix, *Essays historiques sur Paris*, who accounts by this tale for the name of the Rue des Lions in that city. For Robert Browning's divergent treatment of the story, see his *Glove*.

Vor ſeinem Löwengarten,
Das Kampfſpiel zu erwarten,

151 "Then his soul is moved as by some divine force," the power of love. 156 auf — Sterben, "for life or death," at the risk of his life. 159 "Then some one (viz. the princess, indef. es) bends over with loving gaze." 162 keines (der Waſſer), "not one of them all." The line has only three accents, heightening the abruptness of the tragic conclusion.

1 Löwengarten, "lion-court"; Garten originally = enclosure.

Und er ſiehet erröthen die ſchöne Geſtalt,
Und ſieht ſie erbleichen und ſinken hin;
Da treibt's ihn, den köſtlichen Preis zu erwerben,
Und ſtürzt hinunter auf Leben und Sterben.

Saß König Franz,
Und um ihn die Großen der Krone,
Und rings auf hohem Balkone
Die Damen in schönem Kranz.

Und wie er winkt mit dem Finger,
Aufthut sich der weite Zwinger
Und hinein mit bedächtigem Schritt
Ein Löwe tritt,
Und sieht sich stumm
Rings um,
Mit langem Gähnen,
Und schüttelt die Mähnen,
Und streckt die Glieder,
Und legt sich nieder.

Und der König winkt wieder,
Da öffnet sich behend
Ein zweites Thor,
Daraus rennt
Mit wildem Sprunge
Ein Tiger hervor.
Wie der den Löwen erschaut,
Brüllt er laut,
Schlägt mit dem Schweif
Einen furchtbaren Reif,
Und recket die Zunge,
Und im Kreise scheu

[3] Franz, Francis I of France (1515–47). [6] Kranz = Kreis, "circle." [7] winkt, "beckons." [8] Auf; obs. the effective inversion of the prefix; Zwinger here = "den." [26] Reif = Kreis; "makes dreadful circles." [28] scheu, "warily."

Umgeht er den Leu
Grimmig ſchnurrend;
Drauf ſtreckt er ſich murrend
Zur Seite nieder.

Und der König winkt wieder.
Da ſpeit das doppelt geöffnete Haus
Zwei Leoparden auf einmal aus,
Die ſtürzen mit muthiger Kampfbegier
Auf das Tigerthier;
Das packt ſie mit ſeinen grimmigen Tatzen,
Und der Leu mit Gebrüll
Richtet ſich auf, da wird's ſtill,
Und herum im Kreis,
Von Mordſucht heiß,
Lagern ſich die gräulichen Katzen.

Da fällt von des Altans Rand
Ein Handſchuh von ſchöner Hand
Zwiſchen den Tiger und den Leu'n
Mitten hinein.

Und zu Ritter Delorges ſpottender Weiſ'
Wendet ſich Fräulein Kunigund:
„Herr Ritter, iſt eure Liebe ſo heiß,
Wie ihr mir's ſchwört zu jeder Stund',
Ei ſo hebt mir den Handſchuh auf!“

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29 Leu = Löwe (usually with weak acc.). 30 ſchnurrend, “growling”; lit. “purring.” 31 murrend, “sulkily.” 34 f. “Then the house (the den), with both doors thrown wide, vomits forth two leopards at once.” 42 “hot with lust for carnage.” 52 Ei, “ha!” mocking interjection.

Und der Ritter in ſchnellem Lauf
Steigt hinab in den furchtbar'n Zwinger
Mit feſtem Schritte,
Und aus der Ungeheuer Mitte
Nimmt er den Handſchuh mit keckem Finger.

Und der Ritter in schnellem Lauf
Steigt hinab in den furchtbar'n Zwinger
Mit festem Schritte,
Und aus der Ungeheuer Mitte
Nimmt er den Handschuh mit keckem Finger.

Und mit Erstaunen und mit Grauen
Sehen's die Ritter und Edelfrauen,
Und gelassen bringt er den Handschuh zurück.
Da schallt ihm sein Lob aus jedem Munde,
Aber mit zärtlichem Liebesblick —
Er verheißt ihm sein nahes Glück —
Empfängt ihn Fräulein Kunigunde.
Und er wirft ihr den Handschuh ins Gesicht:
„Den Dank, Dame, begehr' ich nicht!"
Und verläßt sie zur selben Stunde.

65. Der Ring des Polykrates

Completed 24th June, 1797; a "Gegenstück" to the following poem; while the present number deals with the *envy* of the gods, and the doctrine that an extraordinary run of luck is inevitably followed by correspondingly great disaster, No. 66 has for its theme their retributive *justice*. The story is taken from Herodotus (3, 39 ff.), with the changes necessary for the dramatic brevity of the ballad. Polycrátes (B. C. 540–523), of the island of Samos, in the Ægean Sea, had made himself ruler, or "tyrant," of that island, and met with such extraordinary success that his ally, Ama'sis, King of Egypt (B. C. 570–526), was moved to give him, *by letter*, the advice mentioned in the poem; the poet makes him do this while on a personal visit to the ruler of Samos. The end of Polycrates, who was tor-

54 Zwinger, here = "court," "arena." 60 gelassen, "deliberately," "coolly." 66 Dank, "prize"; her love.

tured to death by Orœtes, a Persian satrap, is not alluded to, the leading idea being fulfilled with the departure of Amasis.

Er ſtand auf ſeines Daches Zinnen,
Er ſchaute mit vergnügten Sinnen
Auf das beherrſchte Samos hin.
Dies alles iſt mir unterthänig,
Begann er zu Ägyptens König,
Geſtehe, daß ich glücklich bin! —

Du haſt der Götter Gunſt erfahren!
Die vormals deines Gleichen waren,
Sie zwingt jetzt deines Scepters Macht.
Doch einer lebt noch, ſie zu rächen;
Dich kann mein Mund nicht glücklich ſprechen,
So lang des Feindes Auge wacht." —

Und eh' der König noch geendet,
Da ſtellt ſich, von Milet geſendet,
Ein Bote dem Tyrannen dar:
Laß, Herr! des Opfers Düfte ſteigen,
Und mit des Lorbeers muntern Zweigen
Bekränze dir dein feſtlich Haar!

[1] Er; neither Polycrates nor Amasis is named, thus giving greater prominence to the leading idea of the poem; auf — Zinnen, "on his battlemented roof," the roof of his palace, overlooking both land and sea. [3] das — Samos, "his subject Samos." [8 f.] "Those who formerly were thine equals are now subdued to thy sceptre"; his fellow aristocrats, formerly joint rulers with him of the Samian oligarchy. [14] Milet, Milētus, leading Ionian city in Asia Minor. [15] Tyrant = prince; the name was given to any one who had seized the supreme power in a Greek republic. [17 f.] "And with triumphal boughs of laurel crown thy hair for the feast"; the laurel-wreath as a sign of victory.

Getroffen ſank dein Feind vom Speere;
Mich ſendet mit der frohen Mähre
Dein treuer Feldherr Polydor —
Und nimmt aus einem ſchwarzen Becken
Noch blutig, zu der Beiden Schrecken,
Ein wohlbekanntes Haupt hervor.

Der König tritt zurück mit Grauen:
Doch warn' ich dich, dem Glück zu trauen,
Verſetzt er mit beſorgtem Blick.
Bedenk', auf ungetreuen Wellen,
Wie leicht kann ſie der Sturm zerſchellen,
Schwimmt deiner Flotte zweifelnd Glück.

Und eh' er noch das Wort geſprochen,
Hat ihn der Jubel unterbrochen,
Der von der Rhede jauchzend ſchallt.
Mit fremden Schätzen reich beladen
Kehrt zu den heimiſchen Geſtaden
Der Schiffe maſtenreicher Wald.

Der königliche Gaſt erſtaunet:
Dein Glück iſt heute gut gelaunet,
Doch fürchte ſeinen Unbeſtand.
Der Kreter waffenkund'ge Schaaren
Bedräuen dich mit Kriegsgefahren;
Schon nahe ſind ſie dieſem Strand.

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[20] Mähre = Nachricht, "news"; dimin. Mährchen. [26] Glück, "fortune," luck. [30] Flotte, "argosy," his merchant fleet, with a large share of his wealth. [31] geſprochen = ausgeſprochen. [36] "The ships with their forests of masts." [41] Bedräuen = bedrohen.

Und eh' ihm noch das Wort entfallen,
Da sieht man's von den Schiffen wallen,
Und tausend Stimmen rufen: Sieg!
Von Feindesnoth sind wir befreiet,
Die Kreter hat der Sturm zerstreuet,
Vorbei, geendet ist der Krieg!

Das hört der Gastfreund mit Entsetzen!
Fürwahr, ich muß dich glücklich schätzen;
Doch, spricht er, zittr' ich für dein Heil;
Mir grauet vor der Götter Neide;
Des Lebens ungemischte Freude
Ward keinem Irdischen zu Theil.

Auch mir ist alles wohl gerathen;
Bei allen meinen Herrscherthaten
Begleitet mich des Himmels Huld,
Doch hatt' ich einen theuren Erben,
Den nahm mir Gott, ich sah ihn sterben,
Dem Glück bezahlt' ich meine Schuld.

Drum, willst du dich vor Leid bewahren,
So flehe zu den Unsichtbaren,
Daß sie zum Glück den Schmerz verleihn.

---

44 "Crowds are seen coming in procession from the ships"; the joyous populace coming from the harbor to proclaim the good news; others interpret wallen as referring to the "streaming" flags, displayed to proclaim the victory. 57 Begleitet, "has followed"; pres. perf. 59 The death of Amasis' heir is an invention of S. 61 Leid, "misfortune." 62 den Unsichtbaren, the Furies, the invisible subterranean divinities; cf. l. 76 below, and note. 63 zum Glück, "with your good luck," to counterbalance it, and thus placate the envy of the gods.

Noch keinen ſah ich fröhlich enden,
Auf den mit immer vollen Händen
Die Götter ihre Gaben ſtreun.

Und wenn's die Götter nicht gewähren,
So acht' auf eines Freundes Lehren
Und rufe ſelbſt das Unglück her,
Und was von allen deinen Schätzen
Dein Herz am höchſten mag ergetzen,
Das nimm und wirf's in dieſes Meer!

Und jener ſpricht, von Furcht beweget:
Von allem, was die Inſel heget,
Iſt dieſer Ring mein höchſtes Gut.
Ihn will ich den Erinnen weihen,
Ob ſie mein Glück mir dann verzeihen.
Und wirft das Kleinod in die Fluth.

Und bei des nächſten Morgens Lichte
Da tritt mit fröhlichem Geſichte
Ein Fiſcher vor den Fürſten hin:
Herr, dieſen Fiſch hab' ich gefangen,
Wie keiner noch ins Netz gegangen;
Dir zum Geſchenke bring' ich ihn."

Und als der Koch den Fiſch zertheilet,
Kommt er beſtürzt herbeigeeilet,

---

[67] 's, viz. your prayer for some misfortune. [76] Erinnen = Erinnyen, the Eumenides or Furies, here treated as the ministers of divine envy. [77] "(To try) whether they will then pardon my luck." [83] "Finer than any my net has ever caught."

Und ruft mit hocherstauntem Blick:
Sieh, Herr, den Ring, den du getragen,
Ihn fand ich in des Fisches Magen;
O ohne Grenzen ist dein Glück!

Hier wendet sich der Gast mit Grausen:
So kann ich hier nicht ferner hausen,
Mein Freund kannst du nicht weiter sein.
Die Götter wollen dein Verderben;
Fort eil' ich, nicht mit dir zu sterben.
Und sprach's und schiffte schnell sich ein.

66. Die Kraniche des Ibycus

Written 11th–16th Aug. 1797; several additional stanzas (probably the 3d, 5th and 14th, certainly the 19th and 22d) were added at G.'s suggestion; see S. G. Nos. 355–363. S. gave the story the necessary continuity, not only by making the punishment follow quickly upon the crime, but also by adding the universal human belief that "murder will out" to the element of chance in the original story; and he furthermore raises us to the necessary pitch of expectation by the introduction of the Furies as ministers of Nemesis, or divine retributive justice, of which the cranes are the heralds. Ibycus was an admired Greek lyric poet of the 6th century B. C. Humboldt finds the motive of the poem in "the power of artistic representation over the human heart."

Zum Kampf der Wagen und Gesänge,
Der auf Corinthus Landesenge

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[91] wendet sich (ab), "turns away." [92] hausen = bleiben.

[1–3] Allusion to the Isthmian games, second to the Olympic only in importance among the Greek national festivals, celebrated every three years on the Isthmus of Corinth in honor of Poseidon (Neptune). [1] The chief contests were chariot-races; lyric competitions also took place at a later date.

Der Griechen Stämme froh vereint,
Zog Ibycus, der Götterfreund.
Ihm schenkte des Gesanges Gabe,
Der Lieder süßen Mund Apoll;
So wandert' er, an leichtem Stabe,
Aus Rhegium, des Gottes voll.

Schon winkt auf hohem Bergesrücken
Acrocorinth des Wandrers Blicken
Und in Poseidons Fichtenhain
Tritt er mit frommem Schauder ein.
Nichts regt sich um ihn her, nur Schwärme
Von Kranichen begleiten ihn,
Die fernhin nach des Südens Wärme
In graulichem Geschwader ziehn.

Seid mir gegrüßt, befreund'te Schaaren,
Die mir zur See Begleiter waren!

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[3] froh vereint, "united in glad concourse"; during these national festivals a universal truce was proclaimed throughout Greece, so that all the usually warring tribes met here on a friendly footing. [4] Götterfreund; poets are special favorites of the gods. [6] Der — Mund, "the sweet gift of song," i. e. of lyric poetry; lit. "a sweet mouth (lips) of (for) songs"; bestowed by Apollo as god of poetry. [8] Rhegium (mod. Reggio), his native town, a Greek colony in Magna Græcia, opposite Messina; he had disembarked at one of the ports of Corinth, and was on his way to that city on foot—a sign of his poverty; des — voll, "full of the god (Apollo)," i. e. of his inspiration. [10] Acrocorinth, the acropolis of Corinth. [11] The pine-grove, sacred to Poseidon, contained not only his temple, but also the race-course etc. where the games took place. [16] in — Geschwader, "in greyish squadrons"; a squadron is a body of cavalry. The cranes are familiar friends, having accompanied his ship throughout the voyage.

Zum guten Zeichen nehm' ich euch,
Mein Loos, es ist dem euren gleich.
Von fern her kommen wir gezogen,
Und flehen um ein wirtlich Dach;
Sei uns der Gastliche gewogen,
Der von dem Fremdling wehrt die Schmach!

Und munter fördert er die Schritte
Und sieht sich in des Waldes Mitte;
Da sperren, auf gedrangem Steg,
Zwei Mörder plötzlich seinen Weg.
Zum Kampfe muß er sich bereiten,
Doch bald ermattet sinkt die Hand;
Sie hat der Leier zarte Saiten,
Doch nie des Bogens Kraft gespannt.

Er ruft die Menschen an, die Götter,
Sein Flehen dringt zu keinem Retter;
Wie weit er auch die Stimme schickt,
Nichts Lebendes wird hier erblickt.
So muß ich hier verlassen sterben,
Auf fremdem Boden, unbeweint,
Durch böser Buben Hand verderben,
Wo auch kein Rächer mir erscheint!

---

[23] der Gastliche, "the god of hospitality," Jupiter Xenius, protector of strangers and travelers. [24] Failure to find a hospitable reception was considered a disgrace among the ancients. [27] gedrangem = engem, S. Germ. dial. form. [32] des — Kraft, "the mighty bow," which only the strong can bend. [34] "His cries fail to reach the ear of a rescuer." [35 f.] "No matter how far he sends forth his voice (his cries), no living (human) being is to be seen here." [39] Buben, "villains." [40] "Where there is not even an avenger to come forward."

Von euch, ihr Kraniche dort oben,
Wenn keine andre Stimme ſpricht,
Sei meines Mordes Klag' erhoben!

Und schwer getroffen sinkt er nieder;
Da rauscht der Kraniche Gefieder.
Er hört, schon kann er nicht mehr sehn,
Die nahen Stimmen furchtbar krähn.
Von euch, ihr Kraniche dort oben!
Wenn keine andre Stimme spricht,
Sei meines Mordes Klag' erhoben!
Er ruft es, und sein Auge bricht.

Der nackte Leichnam wird gefunden,
Und bald, obgleich entstellt von Wunden,
Erkennt der Gastfreund in Corinth
Die Züge, die ihm theuer sind.
Und muß ich so dich wiederfinden,
Und hoffte mit der Fichte Kranz
Des Sängers Schläfe zu umwinden,
Bestrahlt von seines Ruhmes Glanz!

Und jammernd hören's alle Gäste,
Versammelt bei Poseidons Feste;
Ganz Griechenland ergreift der Schmerz;
Verloren hat ihn jedes Herz,
Und stürmend drängt sich zum Prytanen

---

[42] Gefieder, "pinions." [44] "Their voices drawing near with dreadful scream"; the cry of these birds is harsh and trumpet-like. [46] sein — bricht, "his eye glazes"; the film that gathers over the eyes in death is like a break in a pane of glass. [50] entstellt qualifies Züge (l. 52 below). [51] Gastfreund, "host"; in the large Greek cities there was appointed for each considerable city in other parts an official "host," Grk. *proxĕnos*, whose duty it was to entertain visitors from that particular place. [54] der Fichte Kranz, as a prize. [56] Bestrahlt, qualifying ich in previous line. [61] Pryta'nen, "judge," "magistrate," Grk. *prytănis*.

Das Volk, es fordert seine Wuth,
Zu rächen des Erschlagnen Manen,
Zu sühnen mit des Mörders Blut.

Doch wo die Spur, die aus der Menge,
Der Völker fluthendem Gedränge,
Gelocket von der Spiele Pracht,
Den schwarzen Thäter kenntlich macht?
Sind's Räuber, die ihn feig erschlagen?
That's neidisch ein verborgner Feind?
Nur Helios vermag's zu sagen,
Der alles Irdische bescheint.

Er geht vielleicht mit frechem Schritte
Jetzt eben durch der Griechen Mitte,
Und während ihn die Rache sucht,
Genießt er seines Frevels Frucht.
Auf ihres eignen Tempels Schwelle
Trotzt er vielleicht den Göttern, mengt
Sich dreist in jene Menschenwelle,
Die dort sich zum Theater drängt.

Denn Bank an Bank gedränget sitzen,
Es brechen fast der Bühne Stützen,

---

[62] es, redundant subject. [63] Manen, pl., Lat. *manes*, the shade or spirit of the departed. [66] Der — Gedränge, "the thronging crowd of the tribes" of Greece; enlargement of Menge in the previous line. [68] schwarz, "black-hearted." [79 f.] These lines form a skilful transition to the following portion of the poem, where the power of tragic representation is depicted. [82] Bühne, "scaffolding" of the seats, the supports (Stützen) being of wood; S. had in mind the wooden structure of the older Greek theatres.

Herbeigeſtrömt von fern und nah,
Der Griechen Völker wartend da,
Dumpfbrauſend, wie des Meeres Wogen;
Von Menſchen wimmelnd, wächſt der Bau
In weiter ſtets geſchweiftem Bogen
Hinauf bis in des Himmels Blau.

Wer zählt die Völker, nennt die Namen,
Die gaſtlich hier zuſammen kamen?
Von Theſeus Stadt, von Aulis Strand,
Von Phocis, vom Spartanerland,
Von Aſiens entlegner Küſte,
Von allen Inſeln kamen ſie,
Und horchen von dem Schaugerüſte
Des Chores grauſer Melodie,

Der ſtreng und ernſt nach alter Sitte,
Mit langſam abgemeßnem Schritte,
Hervortritt aus dem Hintergrund,
Umwandelnd des Theaters Rund.

86 ff. The Greek theatres were in the form of a semicircle, of which the stage formed the base, the tiers of seats rising to a considerable height. 87 "In ever more widely sweeping arc." 89 Völker, "tribes." 91 Theſeus Stadt, Athens, from its second founder; Aulis, in Bœotia, where the Greek forces embarked for the Trojan expedition. 96 The melody of the chorus excites awe by its tragic character. 97–100 S. has allowed himself considerable latitude in the treatment of the "ancient custom" of the Greek drama; in the first place, the chorus came, not from the back of the stage, but through two side-entrances, into the "orchestra" or dancing-stage, on a lower level, and here they remained throughout the play; secondly, the chorus did not "walk round the circle of the stage"; their dances were performed within the "orchestra." 100 Umwandelnd, "and (then) walked around" (proleptic); Theater here = Bühne, "stage."

So ſchreiten keine ird'ſchen Weiber!
Die zeugete kein ſterblich Haus!
Es ſteigt das Rieſenmaß der Leiber
Hoch über Menſchliches hinaus.

Ein ſchwarzer Mantel ſchlägt die Lenden;
Sie ſchwingen in entfleiſchten Händen
Der Fackel düſterrothe Gluth;
In ihren Wangen fließt kein Blut.
Und wo die Haare lieblich flattern,
Um Menſchenſtirnen freundlich wehn,
Da ſieht man Schlangen hier und Nattern
Die giftgeſchwollnen Bäuche blähn.

Und ſchauerlich gedreht im Kreiſe,
Beginnen ſie des Hymnus Weiſe,
Der durch das Herz zerreißend dringt,
Die Bande um den Frevler ſchlingt.
Beſinnungraubend, herzbethörend
Schallt der Erinnyen Geſang,
Er ſchallt, des Hörers Mark verzehrend,
Und duldet nicht der Leier Klang:

---

102 "These are not the progeny of any mortal house (dynasty)." 103 f. "The giant stature of their persons far exceeds human proportions"; this effect was produced by the "cothurnus" or tragic boot, with thick heels and soles, usually worn only by the actors proper, and not by the chorus. 106 entfleiſcht, "bony." 109 f. "And where round human brows lovely locks flutter, streaming in kindly fashion." 110 Um Menſchenſtirnen, enlargement and definition of wo above. 113 gedreht = drehend. 114 The melody of the choral hymn or ode. 116 asyndeton. 117 Cf. Æschylus, *Eumenides*, 328 ff. 120 Unlike other choral odes, this one rejects instrumental accompaniment.

Wohl dem, der frei von Schuld und Fehle
Bewahrt die kindlich reine Seele!
Ihm dürfen wir nicht rächend nahn,
Er wandelt frei des Lebens Bahn.
Doch wehe, wehe, wer verstohlen
Des Mordes schwere That vollbracht;
Wir heften uns an seine Sohlen,
Das furchtbare Geschlecht der Nacht!

Und glaubt er fliehend zu entspringen,
Geflügelt sind wir da, die Schlingen
Ihm werfend um den flücht'gen Fuß,
Daß er zu Boden fallen muß.
So jagen wir ihn ohn' Ermatten,
Versöhnen kann uns keine Reu',
Ihn fort und fort bis zu den Schatten,
Und geben ihn auch dort nicht frei.

So singend tanzen sie den Reigen,
Und Stille, wie des Todes Schweigen
Liegt über'm ganzen Hause schwer,
Als ob die Gottheit nahe wär'.
Und feierlich, nach alter Sitte
Umwandelnd des Theaters Rund,
Mit langsam abgemeßnem Schritte,
Verschwinden sie im Hintergrund.

---

[121] Fehle, dat. sing. of der Fehl. [123] The Furies are ministers of divine justice, not evil spirits; to the good they are "Eumenides," gracious goddesses, and were worshiped as such under this name. [125] wer = dem, der. [128] Geschlecht, apposition to wir above. [134] parenthetic. [137] Reigen = Reihen, the choral dance. [144] By this disappearance of the Furies, S., disregarding the "ancient practice" for his

Und zwiſchen Trug und Wahrheit ſchwebet
Noch zweifelnd jede Bruſt und bebet,
Und huldiget der furchtbarn Macht,
Die richtend im Verborgnen wacht,
Die unerforſchlich, unergründet,
Des Schickſals dunkeln Knäuel flicht,
Dem tiefen Herzen ſich verkündet,
Doch fliehet vor dem Sonnenlicht.

Da hört man auf den höchſten Stufen
Auf einmal eine Stimme rufen:
Sieh da! Sieh da, Timotheus,
Die Kraniche des Ibycus!
Und finſter plötzlich wird der Himmel,
Und über dem Theater hin
Sieht man, in ſchwärzlichem Gewimmel,
Ein Kranichheer vorüberziehn.

Des Ibycus! — Der theure Name
Rührt jede Bruſt mit neuem Grame,

---

own purposes, gains a moment of absolute silence, in which to create the frame of mind in the spectators, which was indispensable, if the cry of the robber (l. 156 below) was to produce the desired effect of attention and subsequent discovery. 145 f. "And 'twixt semblance and reality each heart hovers in doubt"; the spectators almost believe the mimic chorus to be the actual Furies. 147 Macht, Nemĕsis, the divine power of avenging justice. 150 Cf. No. 28, l. 17 and note. 153 The common people sat on the highest seats; the robber, already reminded of his crime by the song of the chorus, and sitting at the upper and outer edge of the theatre, which is open to the sky, sees the cranes before the rest of the audience. 159 in — Gewimmel, "in darkling troop"; not the identical birds which witnessed the murder, but a chance flock of passing cranes.

Und, wie im Meere Well' auf Well',
So läuft's von Mund zu Munde schnell:
Des Ibycus, den wir beweinen,
Den eine Mörderhand erschlug?
Was ist's mit dem? Was kann er meinen?
Was ist's mit diesem Kranichzug? —

Und lauter immer wird die Frage,
Und ahnend fliegt's, mit Blitzesschlage,
Durch alle Herzen. Gebet Acht!
Das ist der Eumeniden Macht!
Der fromme Dichter wird gerochen,
Der Mörder bietet selbst sich dar!
Ergreift ihn, der das Wort gesprochen,
Und ihn, an den's gerichtet war.

Doch dem war kaum das Wort entfahren,
Möcht' er's im Busen gern bewahren;
Umsonst! der schreckenbleiche Mund
Macht schnell die Schuldbewußten kund.
Man reißt und schleppt sie vor den Richter,
Die Scene wird zum Tribunal,
Und es gestehn die Bösewichter,
Getroffen von der Rache Strahl.

---

164 So läuft's, "the word is passed." 170 fliegt's, "it (the thought) flies." 173 fromm, "gentle," "kindly." 178 Supply so before möcht'. 182 Scene, Greek for "stage." 184 Strahl, "thunderbolt"; the concise brevity with which the punishment of the robbers is sketched is most effective.

67. Das Glück

Written end of July, 1798.

Analysis: 1–14, The highest gifts bestowed on man come from the unsolicited and unmerited favor of the gods; 15–22, the gods distribute these gifts at their own sweet will; 23–36, no man can force these gifts from them; 27–36, their favorites overcome all obstacles; 37–46, these favors are no reproach to the recipients; 47–54, all men profit by the perfections thus offered for their contemplation and enjoyment; 55–66, the miraculous and spontaneous nature of the gifts of beauty and genius.

Selig, welchen die Götter, die gnädigen, vor der Geburt schon
Liebten, welchen als Kind Venus im Arme gewiegt,
Welchem Phöbus die Augen, die Lippen Hermes gelöfet,
Und das Siegel der Macht Zeus auf die Stirne gedrückt!
Ein erhabenes Los, ein göttliches, ist ihm gefallen;
Schon vor des Kampfes Beginn sind ihm die Schläfe bekränzt.
Ihm ist, eh' er es lebte, das volle Leben gerechnet;
Eh' er die Mühe bestand, hat er die Charis erlangt.

Title: Glück, "luck," "fortune," not "success" or "chance." 1–8 Probably suggested by the contemplation of G.'s genius, of which, when he had not yet attained to such a lofty view of unenvying admiration, S. wrote to Körner (9th March, 1789): "Dieser Mensch, dieser Goethe ist mir einmal im Wege, und er erinnert mich so oft, dass das Schicksal mich hart behandelt hat. Wie leicht wird sein Genie vom Schicksal getragen und wie muss ich . . . noch kämpfen." 1 die gnädigen, "in mercy." 2 Venus gives the sense of artistic beauty. 3 Phœbus (Apollo) confers clear insight; Hermes (Mercury) eloquence. 6 Schläfe, "temples." 7 "For him a perfect life is appointed, before he has begun to live it"; gerechnet = bestimmt. 8 Charis, "grace"; that Anmuth, which in his esthetic essays S. contrasts with Würde, or dignity, as described in the following lines.

Groß zwar nenn' ich den Mann, der, sein eigner Bildner und Schöpfer,
Durch der Tugend Gewalt selber die Parze bezwingt,
Aber nicht erzwingt er das Glück und was ihm die Charis
Neidisch geweigert, erringt nimmer der strebende Muth.
Vor Unwürdigem kann dich der Wille, der ernste, bewahren;
Alles Höchste, es kommt frei von den Göttern herab.
Wie die Geliebte dich liebt, so kommen die himmlischen Gaben:
Oben in Jupiters Reich herrscht, wie in Amors, die Gunst.
Neigungen haben die Götter, sie lieben der grünenden Jugend
Lockige Scheitel, es zieht Freude die Fröhlichen an.
Nicht der Sehende wird von ihrer Erscheinung beseligt;
Ihrer Herrlichkeit Glanz hat nur der Blinde geschaut.
Gern erwählen sie sich der Einfalt kindliche Seele;
In das bescheidne Gefäß schließen sie Göttliches ein.
Ungehofft sind sie da und täuschen die stolze Erwartung;
Keines Bannes Gewalt zwinget die Freien herab.
Wem er geneigt, dem sendet der Vater der Menschen und Götter
Seinen Adler herab, trägt ihn zu himmlischen Höh'n.
Unter die Menge greift er mit Eigenwillen, und welches
Haupt ihm gefället, um das flicht er mit liebender Hand

---

[10] die Parze, "the Fates," destiny. [14] Alles Höchste, "every good and perfect gift," especially "grace" (Charis) and genius. [17] Neigungen, "preferences"; grünenden, "blooming." [18] die Fröhlichen (Götter). [19 f.] The expression is somewhat obscure here; der Sehende, he who uses reason alone, and therefore deems himself clear-sighted; der Blinde, he who learns by intuitive *insight*. [22] Göttliches, "divine gifts." [23] Ungehofft = unverhofft, "unexpectedly"; und — Erwartung, the promise of early youth is not always fulfilled. [24] Bann, "magic spell"; die Freien, the gods, *because* they are free from any such influence. [26] Adler, allusion to the myth of Ganymede; see notes to No. 8. [27] mit Eigenwillen, "capriciously"; cf. No. 38, ll. 26 ff.

Jetzt den Lorbeer und jetzt die herrschaftgebende Binde;
Krönte doch selber den Gott nur das gewogene Glück.
Vor dem Glücklichen her tritt Phöbus, der pythische Sieger,
Und der die Herzen bezwingt, Amor, der lächelnde Gott.
Vor ihm ebnet Poseidon das Meer, sanft gleitet des Schiffes
Kiel, das den Cäsar führt und sein allmächtiges Glück.
Ihm zu Füßen legt sich der Leu, das brausende Delphin
Steigt aus den Tiefen und fromm beut es den Rücken ihm an.
Zürne dem Glücklichen nicht, daß den leichten Sieg ihm die Götter
Schenken, daß aus der Schlacht Venus den Liebling entrückt.
Ihn, den die Lächelnde rettet, den Göttergeliebten beneid' ich,
Jenen nicht, dem sie mit Nacht deckt den verdunkelten Blick.
War er weniger herrlich Achilles, weil ihm Hephästos
Selbst geschmiedet den Schild und das verderbliche Schwert,
Weil um den sterblichen Mann der große Olymp sich beweget?
Das verherrlichet ihn, daß ihn die Götter geliebt,
Daß sie sein Zürnen geehrt und, Ruhm dem Liebling zu geben,
Hellas bestes Geschlecht stürzten zum Orkus hinab.
Zürne der Schönheit nicht, daß sie schön ist, daß sie verdienstlos,
Wie der Lilie Kelch, prangt durch der Venus Geschenk,

---

[29] die — Binde, "the lordly diadem," lit. "the fillet, which bestows rule." [30] Jove himself was indebted to Fortune for his success in dethroning Saturn. [31] der — Sieger, conqueror of the serpent Python; cf. No. 6, ll. 16 ff. and note. [34] Allusion to Plutarch's story of Julius Cæsar, who encouraged a despairing boatman in a furious storm, exclaiming: "Courage, thou bearest Cæsar and his fortune." [35] Leu, the lion of Androcles; das — Delphin, "the spouting dolphin"; the word is usually masc. and accented on the final syll.; the poet Arion's rescue by a dolphin is meant. [38] In the fight between Menelaus and Paris, Venus rescues the latter by enveloping him in a cloud. [40] Jenen, Menelaus. [42] verderblich, "deadly." [43] sich beweget, "is in commotion"; the gods quarreled about Achilles.

Laß sie die Glückliche sein, du schaust sie, du bist der Beglückte,
Wie sie ohne Verdienst glänzt, so entzücket sie dich.
Freue dich, daß die Gabe des Lieds vom Himmel herabkommt,
Daß der Sänger dir singt, was ihn die Muse gelehrt;
Weil der Gott ihn beseelt, so wird er dem Hörer zum Gotte;
Weil er der Glückliche ist, kannst du der Selige sein.
Auf dem geschäftigen Markt, da führe Themis die Wage,
Und es messe der Lohn streng an der Mühe sich ab,
Aber die Freude ruft nur ein Gott auf sterbliche Wangen;
Wo kein Wunder geschieht, ist kein Beglückter zu sehn.
Alles Menschliche muß erst werden und wachsen und reifen,
Und von Gestalt zu Gestalt führt es die bildende Zeit;
Aber das Glückliche siehest du nicht, das Schöne nicht werden:
Fertig von Ewigkeit her steht es vollendet vor dir.
Jede irdische Venus ersteht, wie die erste des Himmels,
Eine dunkle Geburt, aus dem unendlichen Meer;
Wie die erste Minerva, so tritt mit der Ägis gerüstet
Aus des Donnerers Haupt jeder Gedanke des Lichts.

---

[49] "Begrudge her (viz. Beauty) not her good fortune, (for) thou art made happy by the contemplation of her." [53] so — Gotte, he inspires them as the god inspired him. [55] In ordinary every-day prose, Justice (Themis) holds the balance, and reward is in strict proportion to the labor expended. [58] The gifts of Fortune, in the poet's sense, are miraculous; kein Beglückter, no mortal favored by the gods. [60] von — Gestalt, by gradual evolution. [61] das Glückliche, the work of divine favor. [63] Jede — Venus, each earthly manifestation of beauty; die erste, the goddess Venus (Aphrodite), born of the sea-foam. [64] eine — Geburt, "a mysterious birth." [65 f.] mit — Haupt, belongs to the clause: wie — Minerva; "as the first Minerva sprang forth, armed with the ægis, from the Thunderer's head, so each idea of light is produced," as miraculously and as complete as Minerva.

68. Des Mädchens Klage

Sent to G. 5th Sept. 1798; sung by Thekla in S. *Die Piccolomini*, Act 3, Sc. 7. Music: Schubert (op. 58, 3).

Der Eichwald brauſet, die Wolken ziehn,
Das Mägdlein ſitzet an Ufers Grün,
Es bricht ſich die Welle mit Macht, mit Macht,
Und ſie ſeufzt hinaus in die finſtre Nacht,
Das Auge vom Weinen getrübet.

Das Herz iſt geſtorben, die Welt iſt leer,
Und weiter gibt ſie dem Wunſche nichts mehr.
Du Heilige, rufe dein Kind zurück,
Ich habe genoſſen das irdiſche Glück,
Ich habe gelebt und geliebet!

Es rinnet der Thränen vergeblicher Lauf;
Die Klage, ſie wecket die Todten nicht auf;
Doch nenne, was tröſtet und heilet die Bruſt
Nach der ſüßen Liebe verſchwundener Luſt,
Ich, die Himmliſche, will's nicht verſagen.

Laß rinnen der Thränen vergeblichen Lauf!
Es wecke die Klage den Todten nicht auf!
Das ſüßeſte Glück für die trauernde Bruſt,
Nach der ſchönen Liebe verſchwundener Luſt,
Sind der Liebe Schmerzen und Klagen.

---

[2] Ufers Grün, "the green shore." [6] Das Herz, "my heart." [8] The saint addressed is her patron saint, or perhaps the Virgin Mary. [11–15] The reply of the saint, who appears in a vision. [11] "Thy tears run a vain course," flow in vain. [16–20] The maiden's rejoinder, following the formula of the saint's words, with the significant sing.: den Todten; cf. S., *Thekla, eine Geisterstimme.*

Der Eichwald brauſet, die Wolken ziehn,
Das Mägdlein ſitzet an Ufers Grün.

69. Die Erwartung

Projected 1796; finished Sept. 1799; perhaps a fragment of a projected poetic romance, of which the poems *Das Geheimniss* and *Die Begegnung* were also to form parts. In melodiousness and objectivity it perhaps comes nearer to G.'s manner than any other poem of S.; the scene is laid in the garden of an aristocratic mansion, with fountains, statues and other accessories of the kind. Music: Schubert, op. 116.

Hör' ich das Pförtchen nicht gehen?
Hat nicht der Riegel geklirrt?
Nein, es war des Windes Wehen,
Der durch dieſe Pappeln ſchwirrt.

O ſchmücke dich, du grün belaubtes Dach,
Du ſollſt die Anmuthſtrahlende empfangen.
Ihr Zweige, baut ein ſchattendes Gemach,
Mit holder Nacht ſie heimlich zu umfangen,
Und, all' ihr Schmeichellüfte, werdet wach
Und ſcherzt und ſpielt um ihre Roſenwangen,
Wenn ſeine ſchöne Bürde, leicht bewegt,
Der zarte Fuß zum Sitz der Liebe trägt.

Stille, was ſchlüpft durch die Hecken
Raſchelnd mit eilendem Lauf?
Nein, es ſcheuchte nur der Schrecken
Aus dem Buſch den Vogel auf.

O! löſche deine Fackel, Tag! Hervor,
Du geiſt'ge Nacht, mit deinem holden Schweigen!

---

[6] die Anmuthſtrahlende, "my love, who radiates graciousness." [12] zum — Liebe, the seat prepared for his love in the arbor. [18] geiſt'ge, "ethereal."

Breit' um uns her den purpurrothen Flor,
Umſpinn' uns mit geheimnißvollen Zweigen!
Der Liebe Wonne flieht des Lauſchers Ohr,
Sie flieht des Strahles unbeſcheidnen Zeugen!
Nur Heſper, der Verſchwiegene, allein
Darf ſtill herblickend ihr Vertrauter ſein.

Rief es von ferne nicht leiſe,
Flüſternden Stimmen gleich?
Nein, der Schwan iſt's, der die Kreiſe
Ziehet durch den Silberteich.

Mein Ohr umtönt ein Harmonieenfluß,
Der Springquell fällt mit angenehmem Rauſchen,
Die Blume neigt ſich bei des Weſtes Kuß,
Und alle Weſen ſeh' ich Wonne tauſchen,
Die Traube winkt, die Pfirſche zum Genuß,
Die üppig ſchwellend hinter Blättern lauſchen,
Die Luft, getaucht in der Gewürze Fluth,
Trinkt von der heißen Wange mir die Gluth.

Hör' ich nicht Tritte erſchallen?
Rauſcht's nicht den Laubgang daher?
Nein, die Frucht iſt dort gefallen,
Von der eignen Fülle ſchwer.

---

[19] den — Flor, "the purple veil" of the sunset glow. [20] "Weave round us a net of secretive boughs" to conceal our meeting. [21] Love hates eavesdroppers. [24] ſtill herblickend, "with unobtrusive glance." [32] Wonne tauſchen, "exchanging the delights of love." [33] "The grape and peach invite me to enjoy them." [34] lauſchen, "lurk." [35] Gewürze, "spicy odors" of the ripening fruit.

Und leis', wie aus himmliſchen Höhen
Die Stunde des Glückes erſcheint,
So war ſie genaht, ungeſehen,
Und weckte mit Küſſen den Freund.

Des Tages Flammenauge selber bricht
In süßem Tod und seine Farben blassen;
Kühn öffnen sich im holden Dämmerlicht
Die Kelche schon, die seine Gluthen hassen.
Still hebt der Mond sein strahlend Angesicht,
Die Welt zerschmilzt in ruhig große Massen.
Der Gürtel ist von jedem Reiz gelöst,
Und alles Schöne zeigt sich mir entblößt.

Seh' ich nichts Weißes dort schimmern?
Glänzt's nicht wie seidnes Gewand?
Nein, es ist der Säule Flimmern
An der dunkeln Taxuswand.

O! sehnend Herz, ergetze dich nicht mehr,
Mit süßen Bildern wesenlos zu spielen!
Der Arm, der sie umfassen will, ist leer;
Kein Schattenglück kann diesen Busen kühlen
O! führe mir die Lebende daher,
Laß ihre Hand, die zärtliche, mich fühlen,
Den Schatten nur von ihres Mantels Saum!—
Und in das Leben tritt der hohle Traum.

Und leis', wie aus himmlischen Höhen
Die Stunde des Glückes erscheint,

---

41 **bricht**, "closes." 44 The night-blooming flowers are meant. 46 The outlines of all objects are dim in the moonlight, in which we see only "great masses." 47 Each charm is revealed; the phrase is explained by the following line. 51 **der — Flimmern**, "the gleam of a (marble) statue." 52 **Taxuswand**, "boxwood hedge." 56 **Schattenglück**, "shadowy happiness"; cf. l. 59 below. 60 "And the hollow dream is endued with life," becomes real.

So war ſie genaht, ungeſehen,
Und weckte mit Küſſen den Freund.

70. Das Lied von der Glocke

Vivos voco. Mortuos plango. Fulgura frango.

Written 16th–30th Sept. 1799; S. first mentions the plan 7th July, 1797 (S. G. No. 338), but it was only after the completion of his *Wallenstein* in the summer of 1799 that he found leisure, after a visit to the bell-foundry at Rudolstadt, to complete the piece. The poem combines with the different stages in the casting and completion of a church bell [in ten *Arbeitssprüchen* (dat.)] and its various uses a series of reflections (*Lehrsprüche*) on human affairs, divided into *private* (individual or domestic) and *public* (civic or political); with these reflections are interwoven a number of tableaux (*Lebensbilder*), first from the life of an individual and more or less typical man or family, and subsequently from that of the state. In each of these divisions there are two subdivisions, of which the first sketches man and the state respectively in good, and the second in evil fortune, each subdivision again being connected either with a joyous or with a sad use of the bell: the baptismal and the marriage-bell with happy youth and domestic felicity, the fire-bell and the funeral bell with disaster and death in the life of the individual—the vesper-bell with the picture of a peaceful and well-ordered community, the alarm-bell with the horrors of revolt and revolution. The various stages in the casting are also divided into portions, the first six *Arbeitssprüche* (in 8-line stanzas) dealing with the casting in the stricter sense, the remaining four describing the processes necessary to the completion of the bell. The whole poem is spoken by the master bell-founder, and addressed to his workmen; it begins at the point where the process of moulding is completed, and the bell is ready for casting; for the technical details of both, see App. II. Humboldt (S. H. *Vorerinnerung*) says: "I know of no poem in any language which in so small a compass opens up so wide a poetic sphere, which runs through the whole scale

[64] She wakes her lover from his reverie.

of all the most profound human feelings, and in purely lyric fashion exhibits life with its most important events and epochs as an epic poem circumscribed by natural limits." The fundamental idea of the poem may be defined as follows: Lower forms of existence must pass away in order that higher forms may be evolved from and replace them. Music: Romberg and others.

Analysis: 1–8, 1st *Arbeitsspruch*: call to mechanical labor of casting; 9–20, 1st *Lehrspruch*: call to reflection or intellectual exertion: consciousness as to his actions characteristic of man; 21–28, 2d *Arbeitsspruch*: preparation of the furnace and mixture of the bell-metal; 29–40, 2d *Lehrspruch*: general sketch of the purpose of the bell; 41–48, 3d *Arbeitsspruch*: smelting and purification of bell metal; 49–73, the baptismal bell, 1st *Lebensbild* (a), 49–57, the child ; (b), 58–61, the lad ; (c), 62–73, the lover; 74–79, transition to following *Lehrspruch* ; 80–87, 4th *Arbeitsspruch*: fusion of ingredients and testing of bell-metal; 88–146, the marriage-bell: 88–105, 3d *Lehrspruch*: conditions of a happy union of diverse elements: passion is fleeting, and must pass into the higher state of constant love; 106–143, 2d *Lebensbild*: domestic felicity: (a) 106–115, the husband, and (b) 116–132, the wife in their respective spheres; (c) 133–143, the father at the height of his good fortune; 144–146, transition to the following pictures of disaster; 147–154, 5th *Arbeitsspruch*: outpouring of molten metal and premonition of possible disaster; 155–226, the fire-bell: 155–168, 4th *Lehrspruch*: the elements are hostile and destructive when uncontrolled by man; 169–217, 3d *Lebensbild*: conflagration and ruin; 218–226, transition to next tableau; 227–234, 6th *Arbeitsspruch*: filling of the "Form" or mould in the pit; 235–243, 5th *Lehrspruch*: symbolism of the bell in the pit and the body in the grave, with hope of a glorious resurrection for both, leading to 244–265, the funeral bell: 4th *Lebensbild*: death of the mother and dissolution of the family, thus forming a transition to the following tableaux of public life; 266–273, 7th *Arbeitsspruch*: the workmen rest—the vesper-bell; 274–299, 5th *Lebensbild*, a peaceful and well-ordered community: (a) 274–289, rural; (b) 290–299, civic; 300–333, 6th *Lehrspruch*: blessings of order, peace and concord; 334–341, 8th *Arbeitsspruch*: breaking of the "Form"; 342–353, 7th *Lehrspruch*, dangers of uncon-

trolled elemental forces, physical and moral; 354–381, 6th *Lebensbild*: horrors of insurrection and revolution; 382–389, 9th *Arbeitsspruch*: successful completion; 390–395, consecration and raising of the bell; 396–417, 8th *Lehrspruch*: uses and purposes of the bell recapitulated; 418–425, 10th *Arbeitsspruch*: elevation of the bell to the belfry.

Fest gemauert in der Erden
Steht die Form, aus Lehm gebrannt.
Heute muß die Glocke werden!
Frisch, Gesellen! seid zur Hand.
Von der Stirne heiß
Rinnen muß der Schweiß,
Soll das Werk den Meister loben;
Doch der Segen kommt von oben.

Zum Werke, das wir ernst bereiten,
Geziemt sich wohl ein ernstes Wort;
Wenn gute Reden sie begleiten,
Dann fließt die Arbeit munter fort.
So laßt uns jetzt mit Fleiß betrachten,
Was durch die schwache Kraft entspringt;
Den schlechten Mann muß man verachten,
Der nie bedacht, was er vollbringt.

(Superscription) *Vivos — frango.* "I summon the living. I mourn the dead. I break the thunderbolts"; inscription on the great bell of the minster at Schaffhausen, cast in 1486. The last sentence refers to the supposed efficacy of a consecrated bell in rendering the lightning harmless. For technical explanations throughout see App. II. [3] werden = zu stande kommen, "be completed." [5] heiß, to be taken with Schweiß in next line. [7] Soll — loben, protasis of conditional clause, of which the two preceding lines form the apodosis. [11] gute, "worthy," "edifying." [13] mit Fleiß, "carefully." [15] schlechten, "slight."

Das iſt's ja, was den Menſchen zieret,
Und dazu ward ihm der Verſtand,
Daß er im innern Herzen ſpüret,
Was er erſchafft mit ſeiner Hand.

Nehmet Holz vom Fichtenſtamme,
Doch recht trocken laßt es ſein,
Daß die eingepreßte Flamme
Schlage zu dem Schwalch hinein!
Kocht des Kupfers Brei,
Schnell das Zinn herbei,
Daß die zähe Glockenſpeiſe
Fließe nach der rechten Weiſe.

Was in des Dammes tiefer Grube
Die Hand mit Feuers Hülfe baut,
Hoch auf des Thurmes Glockenſtube,
Da wird es von uns zeugen laut.
Noch dauern wird's in ſpäten Tagen
Und rühren vieler Menſchen Ohr,
Und wird mit dem Betrübten klagen,
Und ſtimmen zu der Andacht Chor.

---

[17] Das, defined by the daß-clause of ll. 19 f. below. [18] ward, "was given." [23] eingepreßte, "confined" within the passage between the roof of the furnace and its floor, where the mass to be melted by the flame lies; see diagram in App. II. [25] "When the thick mixture of the copper is melted"; conditional clause; copper melts much more slowly than tin, hence the term Brei, which indicates a half-fluid paste. [29] in — Grube = in der tiefen Dammgrube, "in the depth of the pit," where the casting proper takes place. [36] "And sound in harmony with the devout choir," take its part in the religious service of the congregation.

Was unten tief dem Erdensohne
Das wechselnde Verhängniß bringt,
Das schlägt an die metallne Krone,
Die es erbaulich weiter klingt.

Weiße Blasen seh' ich springen;
Wohl! die Massen sind im Fluß.
Laßt's mit Aschensalz durchdringen,
Das befördert schnell den Guß.
Auch von Schaume rein
Muß die Mischung sein,
Daß vom reinlichen Metalle
Rein und voll die Stimme schalle.

Denn mit der Freude Feierklange
Begrüßt sie das geliebte Kind
Auf seines Lebens erstem Gange,
Den es in Schlafes Arm beginnt;
Ihm ruhen noch im Zeitenschoße
Die schwarzen und die heitern Loose;

37–40 "Whatever changeful destiny brings to mortals far below (the belfry) will strike the metal crown (the bell), which by its tones will announce it to others for their edification (erbaulich)"; all the chief events of human life are announced by the bell, which thus raises our thoughts to higher themes. 39 Krone here either = Kranz, i. e. the rim, against which the tongue of the bell strikes, or simply the bell, so called on account of its shape; technically Krone = Helm or Henkel, the handle. 41 f. The air-bubbles rising to the surface indicate the beginning of the fusion. 43 Potash is added in the proportion of about 1 : 1000 to promote the fusion and prevent oxidization. 45 f. The molten metal must be skimmed at least twice, to remove impurities. 53 f. "The dark and the cheerful (the unpleasant

Der Mutterliebe zarte Sorgen
Bewachen ſeinen goldnen Morgen —
Die Jahre fliehen pfeilgeſchwind.
Vom Mädchen reißt ſich ſtolz der Knabe,
Er ſtürmt ins Leben wild hinaus,
Durchmißt die Welt am Wanderſtabe,
Fremd kehrt er heim ins Vaterhaus,
Und herrlich, in der Jugend Prangen,
Wie ein Gebild aus Himmelshöh'n,
Mit züchtigen, verſchämten Wangen
Sieht er die Jungfrau vor ſich ſtehn.
Da faßt ein namenloſes Sehnen
Des Jünglings Herz, er irrt allein,
Aus ſeinen Augen brechen Thränen,
Er flieht der Brüder wilden Reih'n,
Erröthend folgt er ihren Spuren,
Und iſt von ihrem Gruß beglückt,
Das Schönſte ſucht er auf den Fluren,
Womit er ſeine Liebe ſchmückt.
O! zarte Sehnſucht, ſüßes Hoffen,
Der erſten Liebe goldne Zeit,
Das Auge ſieht den Himmel offen,
Es ſchwelgt das Herz in Seligkeit,
O! daß ſie ewig grünen bliebe
Die ſchöne Zeit der jungen Liebe!

---

and the pleasant) lots (chances, dice) for him still rest in the womb of time." [60] He passes through his "Wanderjahre," for the completion of his education. [61] Fremd, "as a stranger." [63] Gebild, "vision," "shape." [66] namenlos, "inexpressible." [69] Reih'n = Kreis, "circle"; he avoids the sports of his fellows, which seem rough and rude to him. [72] Das Schönſte, the fairest flowers. [78] grünen = friſch.

Wie ſich ſchon die Pfeifen bräunen!
Dieſes Stäbchen tauch' ich ein,
Sehn wir's überglaſ't erſcheinen,
Wird's zum Guſſe zeitig ſein.
Jetzt, Geſellen, friſch!
Prüft mir das Gemiſch,
Ob das Spröde mit dem Weichen
Sich vereint zum guten Zeichen.

Denn wo das Strenge mit dem Zarten,
Wo Starkes ſich und Mildes paarten,
Da gibt es einen guten Klang.
Drum prüfe, wer ſich ewig bindet,
Ob ſich das Herz zum Herzen findet!
Der Wahn iſt kurz, die Reu' iſt lang.
Lieblich in der Bräute Locken
Spielt der jungfräuliche Kranz,
Wenn die hellen Kirchenglocken
Laden zu des Feſtes Glanz.

---

80 Over the "Schwalch" there are six draft-holes (Windpfeifen, Zuglöcher); when these turn yellow and then brown, it is a further sign of complete fusion (see diagram App. II). 83 f. A metal rod is inserted into the mixture; if glazed over, the fusion is confirmed. 86 f. "Whether the brittle (the copper, slow to melt) unites with the soft (element, the easily melted tin) as a good sign (of successful fusion)." 88 f. ſtreng and zart (sternness and tenderness), ſtark and mild (strength and gentleness) are further equivalents for ſpröde and weich in l. 86 above, contrasting the typical masculine and feminine temperaments, as shown in the following *Lehrspruch*. 91 f. "Therefore let those who are about to unite in an eternal bond try (test) whether heart be in harmony with heart." 93 Wahn, "fancy," the fleeting illusion of passion; Reu', "regret." 95 Spielt, "shines"; the bridal wreath is of shining myrtle. 96 hell, "clear."

Ach! des Lebens ſchönſte Feier
Endigt auch den Lebens-Mai.
Mit dem Gürtel, mit dem Schleier
Reißt der ſchöne Wahn entzwei.
Die Leidenſchaft flieht,
Die Liebe muß bleiben;
Die Blume verblüht,
Die Frucht muß treiben;
Der Mann muß hinaus
Ins feindliche Leben,
Muß wirken und ſtreben
Und pflanzen und ſchaffen,
Erliſten, erraffen,
Muß wetten und wagen,
Das Glück zu erjagen.
Da ſtrömet herbei die unendliche Gabe,
Es füllt ſich der Speicher mit köſtlicher Habe,
Die Räume wachſen, es dehnt ſich das Haus,
Und drinnen waltet
Die züchtige Hausfrau,
Die Mutter der Kinder,
Und herrſchet weiſe
Im häuslichen Kreiſe,
Und lehret die Mädchen,
Und wehret den Knaben,

---

100 The girdle and veil as the symbols of maidenhood. 101 "The fond illusion (of passion) is torn asunder (dispelled)." 104 f. Passion is the fleeting flower, love the permanent fruit. 107 Leben, public life. 109 pflanzen, make projects for the future; ſchaffen, create the means of existence. 110 "Must gain by craft or force." 111 "Must speculate and run risks." 112 erjagen, "attain." 128 wehret, "rules"; the boys require stricter discipline.

Und reget ohn' Ende
Die fleißigen Hände,
Und mehrt den Gewinn
Mit ordnendem Sinn.
Und füllet mit Schätzen die duftenden Laden,
Und dreht um die ſchnurrende Spindel den Faden,
Und ſammelt im reinlich geglätteten Schrein
Die ſchimmernde Wolle, den ſchneeigen Lein,
Und füget zum Guten den Glanz und den Schimmer,
Und ruhet nimmer.

Und der Vater mit frohem Blick
Von des Hauſes weitſchauendem Giebel
Überzählet ſein blühend Glück,
Siehet der Pfoſten ragende Bäume,
Und der Scheunen gefüllte Räume
Und die Speicher, vom Segen gebogen,
Und des Kornes bewegte Wogen,
Rühmt ſich mit ſtolzem Mund:
Feſt, wie der Erde Grund,
Gegen des Unglücks Macht
Steht mir des Hauſes Pracht!

---

126 "by her orderly management." 127 die — Laden, "the fragrant chests"; the chests in which the linen is laid, and perfumed with lavender etc.; or perhaps the pantry filled with spices. 130 Lein, "linen"; usually = "flax." 131 "And adds to utility (lit. "the good") brightness and splendor"; the poetry of life. 136 der — Bäume, "the projecting points of the poles," the poles around which the ricks are formed, and which project through the top of the same; hendiadys; cf. l. 29 above. 138 Segen, the "blessed" fruit or grain. 139 Korn = Roggen, "rye." 140 mit — Mund, "with haughty words"; this very arrogance forebodes the imminent catastrophe.

Doch mit des Geſchickes Mächten
Iſt kein ew'ger Bund zu flechten,
Und das Unglück ſchreitet ſchnell.

Wohl! nun kann der Guß beginnen;
Schön gezacket iſt der Bruch.
Doch, bevor wir's laſſen rinnen,
Betet einen frommen Spruch!
Stoßt den Zapfen aus!
Gott bewahr' das Haus!
Rauchend in des Henkels Bogen
Schießt's mit feuerbraunen Wogen.

Wohlthätig iſt des Feuers Macht,
Wenn ſie der Menſch bezähmt, bewacht,
Und was er bildet, was er ſchafft,
Das dankt er dieſer Himmelskraft;
Doch furchtbar wird die Himmelskraft,
Wenn ſie der Feſſel ſich entrafft,
Einhertritt auf der eignen Spur
Die freie Tochter der Natur.

---

148 "The fracture is finely indented"; as a test of the proper proportion of the two metals, a small quantity of the molten mixture is poured into the sand and allowed to cool; the lump is then broken with a hammer; if the fracture show too fine an indentation, copper must be added; if too coarse, more tin. 149 's, the molten metal. 152 das Haus, the workshop, or perhaps the "form" of the bell (cf. l. 347 below and note). 153 f. "Smoking it shoots with waves of brown fire into the arch of the ear," the crown or handle of the bell; see App. II; feuerbraun, the molten metal darkens on the surface as it cools. 157 "and whatever he forms and creates," the results of his plastic and creative skill. 163 supply als.

Wehe, wenn sie losgelassen,
Wachsend ohne Widerstand,
Durch die volkbelebten Gassen
Wälzt den ungeheuren Brand!
Denn die Elemente hassen
Das Gebild der Menschenhand.
Aus der Wolke
Quillt der Segen,
Strömt der Regen,
Aus der Wolke, ohne Wahl,
Zuckt der Strahl!
Hört ihr's wimmern hoch vom Thurm?
Das ist Sturm!
Roth, wie Blut,
Ist der Himmel,
Das ist nicht des Tages Gluth!
Welch Getümmel
Straßen auf!
Dampf wallt auf!
Flackernd steigt die Feuersäule,
Durch der Straße lange Zeile
Wächst es fort mit Windeseile,
Kochend wie aus Ofens Rachen
Glühn die Lüfte, Balken krachen,

---

167 f. Cf. No. 38, ll. 13 f.: 'Denn unfühlend ist die Natur.' 170 der Segen, the refreshing rain; in apposition to Regen below. 173 ohne Wahl, "at random." 173 Strahl = Blitz. 174 "Hear ye the plaintive note from the tower?" 175 Sturm, fire-alarm. 179 f. "What an uproar along the streets!" 181 Dampf, "vapor," "smoke." 183 "Through the long row of (houses in) the street." 185 Kochend, scorching.

Pfoſten ſtürzen, Fenſter klirren,
Kinder jammern, Mütter irren,
Thiere wimmern
Unter Trümmern,
Alles rennet, rettet, flüchtet,
Taghell iſt die Nacht gelichtet,
Durch der Hände lange Kette
Um die Wette
Fliegt der Eimer, hoch im Bogen
Spritzen Quellen, Waſſerwogen.
Heulend kommt der Sturm geflogen,
Der die Flamme brauſend ſucht.
Praſſelnd in die dürre Frucht
Fällt ſie, in des Speichers Räume,
In der Sparren dürre Bäume,
Und als wollte ſie im Wehen
Mit ſich fort der Erde Wucht
Reißen in gewalt'ger Flucht,
Wächſt ſie in des Himmels Höhen
Rieſengroß!
Hoffnungslos
Weicht der Menſch der Götterſtärke;
Müßig ſieht er ſeine Werke
Und bewundernd untergehen.

---

195 f. hoch — Waſſerwogen, "in lofty curve, fountains, (nay) billows of water spout forth"; buckets are passed from hand to hand. 196 Waſſerwogen, apposition to and enlargement of Quellen, as shown by the comma in the original version, which is here retained. 199 Frucht, the grain. 201 "into the dry wood of the rafters"; Bäume = Holz. 202 Im Wehen, "with its breath." 203 der — Wucht = die wuchtige Erde, hendiadys.

Leergebrannt
Iſt die Stätte,
Wilder Stürme rauhes Bette.
In den öden Fenſterhöhlen
Wohnt das Grauen,
Und des Himmels Wolken ſchauen
Hoch hinein.

Einen Blick
Nach dem Grabe
Seiner Habe
Sendet noch der Menſch zurück —
Greift fröhlich dann zum Wanderſtabe.
Was Feuers Wuth ihm auch geraubt,
Ein ſüßer Troſt iſt ihm geblieben,
Er zählt die Häupter ſeiner Lieben
Und ſieh! ihm fehlt kein theures Haupt.

In die Erd' iſt's aufgenommen,
Glücklich iſt die Form gefüllt;
Wird's auch ſchön zu Tage kommen,
Daß es Fleiß und Kunſt vergilt?
Wenn der Guß mißlang?
Wenn die Form zerſprang?
Ach! vielleicht, indem wir hoffen,
Hat uns Unheil ſchon getroffen.

Dem dunkeln Schooß der heil'gen Erde
Vertrauen wir der Hände That,

---

[218] Bette in apposition to Stätte in the previous line. [217] Hoch, "from far above," "from on high." [222] He prepares to begin life again. [227] 's, the molten metal; indef. es. [229] 's, the perfect bell. [235] heil'gen, "consecrated." [236] That = Werk.

Vertraut der Sämann seine Saat,
Und hofft, daß sie entkeimen werde
Zum Segen, nach des Himmels Rath.
Noch köstlicheren Samen bergen
Wir trauernd in der Erde Schoß,
Und hoffen, daß er aus den Särgen
Erblühen soll zu schönerm Loos.

Von dem Dome,
Schwer und bang,
Tönt die Glocke
Grabgesang.
Ernst begleiten ihre Trauerschläge
Einen Wandrer auf dem letzten Wege.

Ach! die Gattin ist's, die theure,
Ach! es ist die treue Mutter,
Die der schwarze Fürst der Schatten
Wegführt aus dem Arm des Gatten,
Aus der zarten Kinder Schaar,
Die sie blühend ihm gebar,
Die sie an der treuen Brust
Wachsen sah mit Mutterlust—
Ach! des Hauses zarte Bande
Sind gelöst auf immerdar,
Denn sie wohnt im Schattenlande,
Die des Hauses Mutter war;

---

238 Cf. S. *Hoffnung*: 'Noch am Grabe pflanzt er die Hoffnung auf.' 239 "As a blessing, according to the decree of Heaven"; Rath = Beschluß. 245 bang, "fearful," in active sense, "causing fear." 247 Grabgesang, cognate acc. after tönt. 252 der — Schatten, "the gloomy sovereign of the shades (of the departed)." 255 blühend, "in the flower of her life"; apposition to sie.

Denn es fehlt ihr treues Walten,
Ihre Sorge wacht nicht mehr;
An verwaiſter Stätte ſchalten
Wird die Fremde, liebeleer.

Bis die Glocke ſich verkühlet,
Laßt die ſtrenge Arbeit ruhn.
Wie im Laub der Vogel ſpielet,
Mag ſich jeder gütlich thun.
Winkt der Sterne Licht,
Ledig aller Pflicht,
Hört der Burſch die Veſper ſchlagen;
Meiſter muß ſich immer plagen.

Munter fördert ſeine Schritte
Fern im wilden Forſt der Wandrer
Nach der lieben Heimathütte.
Blöckend ziehen heim die Schafe,
Und der Rinder
Breitgeſtirnte, glatte Schaaren
Kommen brüllend,
Die gewohnten Ställe füllend.

---

262 Walten, the loving "management" of the mother as opposed to ſchalten (l. 264 below), the loveless "rule" of the hireling and stranger. 269 "Let each one take his ease"; addressed to the workmen. 270–273 "When the light of the stars (the approach of evening) gives the signal, the workman, relieved of all duty, hears the vesper-bell strike; but the master is never free from care." 274 f. This wanderer is some individual, probably a hunter, who furnishes a figure for the following tableau, which thus includes four stages of human culture: hunter, herdsman, agriculturist and townsman. 279 glatte Schaaren, "sleek troops." 280 brüllend, "lowing."

Schwer herein
Schwankt der Wagen,
Kornbeladen;
Bunt von Farben,
Auf den Garben
Liegt der Kranz,
Und das junge Volk der Schnitter
Fliegt zum Tanz.
Markt und Straße werden stiller;
Um des Lichts gesell'ge Flamme
Sammeln sich die Hausbewohner,
Und das Stadtthor schließt sich knarrend.
Schwarz bedecket
Sich die Erde,
Doch den sichern Bürger schrecket
Nicht die Nacht,
Die den Bösen gräßlich wecket,
Denn das Auge des Gesetzes wacht.

Heil'ge Ordnung, segenreiche
Himmelstochter, die das Gleiche
Frei und leicht und freudig bindet,
Die der Städte Bau gegründet,

---

285 **bunt** qualifies **Kranz**, l. 287 below. 287 **Kranz**, a wreath of flowers laid on the last load; cf. the similar custom of raising a wreathed pole on the completion of the roof-tree of a building, still practised in Germany. 288 f. "And the young reaper-folk hie them to the dance." 290 With this line the scene is transferred from the fields to the village or town. 291 The flame is "sociable" as assembling the inmates of the house about it. 298 **gräßlich**, "to terrible punishment," since the eye of the law watches by night as well as by day. 301 **das Gleiche**, "like to like."

Die herein von den Gefilden
Rief den ungeſell'gen Wilden,
Eintrat in der Menſchen Hütten,
Sie gewöhnt zu ſanften Sitten,
Und das theuerſte der Bande
Wob, den Trieb zum Vaterlande!

Tauſend fleiß'ge Hände regen,
Helfen ſich in munterm Bund
Und in feurigem Bewegen
Werden alle Kräfte kund.
Meiſter rührt ſich und Geſelle
In der Freiheit heil'gem Schutz.
Jeder freut ſich ſeiner Stelle,
Bietet dem Verächter Trutz.
Arbeit iſt des Bürgers Zierde,
Segen iſt der Mühe Preis;
Ehrt den König ſeine Würde,
Ehret uns der Hände Fleiß.

Holder Friede,
Süße Eintracht,
Weilet, weilet
Freundlich über dieſer Stadt!
Möge nie der Tag erſcheinen,

---

307 gewöhnt, p. part.; supply hat. 309 Trieb = Liebe. 310 after regen supply ſich (refl. pron.). 311 ſich, recipr. pron. 313 "Every power is developed." 314 "Master and workman can bestir themselves"; their actions are untrammeled. 316 Stelle, the position assigned to him in the commonwealth. 317 "And defies those who would look down upon him," the contemners of industry. 320 Protasis of conditional clause.

Wo des rauhen Krieges Horden
Dieſes ſtille Thal durchtoben,
Wo der Himmel,
Den des Abends ſanfte Röthe
Lieblich malt,
Von der Dörfer, von der Städte
Wildem Brande ſchrecklich ſtrahlt!

Nun zerbrecht mir das Gebäude,
Seine Abſicht hat's erfüllt,
Daß ſich Herz und Auge weide
An dem wohlgelungnen Bild.
Schwingt den Hammer, ſchwingt,
Bis der Mantel ſpringt!
Wenn die Glock' ſoll auferſtehen,
Muß die Form in Stücken gehen.

Der Meiſter kann die Form zerbrechen
Mit weiſer Hand, zur rechten Zeit;
Doch wehe, wenn in Flammenbächen
Das glüh'nde Erz ſich ſelbſt befreit!
Blindwüthend mit des Donners Krachen
Zerſprengt es das geborſtne Haus,
Und wie aus offnem Höllenrachen
Speit es Verderben zündend aus;
Wo rohe Kräfte ſinnlos walten,
Da kann ſich kein Gebild geſtalten;

---

334 Gebäude = Mantel, the "shell," which is broken to pieces with hammers after the earth has been dug out of the pit. 337 Bild, "shape" (of the bell). 341 Form here = Mantel. 345 Erz, "metal." 347 Haus; S. seems to use the word here as = Form, since the explosion could hardly be violent enough to blow up the foundry.

Wenn ſich die Völker ſelbſt befrein,
Da kann die Wohlfahrt nicht gedeihn.

Weh, wenn ſich in dem Schoß der Städte
Der Feuerzunder ſtill gehäuft,
Das Volk, zerreißend ſeine Kette,
Zur Eigenhülfe ſchrecklich greift!
Da zerret an der Glocke Strängen
Der Aufruhr, daß ſie heulend ſchallt,
Und nur geweiht zu Friedensklängen
Die Loſung anſtimmt zur Gewalt.

Freiheit und Gleichheit! hört man ſchallen;
Der ruh'ge Bürger greift zur Wehr.
Die Straßen füllen ſich, die Hallen,
Und Würgerbanden ziehn umher.
Da werden Weiber zu Hyänen
Und treiben mit Entſetzen Scherz:

---

352 die Völker = das Volk, "the masses," "the rabble." 354 ff. The following tableau of revolt and civil dissension is drawn from life, S.'s source of information being the reports of the progress of the revolution in France, and particularly in Paris during the Reign of Terror; cf. No. 60, ll. 165 ff.; also Edmund Burke, *Letters on the French Revolution*, and Carlyle, *French Revolution*, Part 3. 356 zerret, "tugs" in disorderly fashion. 359 Aufruhr, "riot"; daß — ſchallt, "so that it sends forth a howl," a wild, shrill tone. 361 "gives the signal for violence." 362 "'Liberty and Equality!' is the cry one hears"; allusion to the watchword of the revolutionists: "Liberté, Égalité, Fraternité." 363 Allusion to the formation of the *garde nationale* in Paris. 364 Hallen, the great market-halls (*les halles*) of Paris, centres for the female revolutionists. 366–369 In a letter to S. of 12th Nov. 1789, Charlotte von Lengefeld (afterward his wife) gives an account of the murder of a *garde-de-corps* by a mob of infuriated women, from which account these details are taken.

Noch zuckend, mit des Panthers Zähnen,
Zerreißen sie des Feindes Herz.
Nichts Heiliges ist mehr, es lösen
Sich alle Bande frommer Scheu;
Der Gute räumt den Platz dem Bösen,
Und alle Laster walten frei.
Gefährlich ist's, den Leu zu wecken,
Verderblich ist des Tigers Zahn;
Jedoch der schrecklichste der Schrecken
Das ist der Mensch in seinem Wahn.
Weh denen, die dem Ewigblinden
Des Lichtes Himmelsfackel leihn!
Sie strahlt ihm nicht, sie kann nur zünden
Und äschert Städt' und Länder ein.

Freude hat mir Gott gegeben!
Sehet! wie ein goldner Stern
Aus der Hülse, blank und eben,
Schält sich der metallne Kern.
Von dem Helm zum Kranz
Spielt's, wie Sonnenglanz.

---

368 **zuckend** qualifies **Herz** below. 374 **Leu**, acc. for **Leun** = Löwen. 377 **in — Wahn**, "when in a frenzy." 378 **der Ewigblinde** is **der Mensch in seinem Wahn**, man in a state of frenzy or madness, who has either never learned self-control, or who has lost this faculty through passion or fanaticism, to whom therefore the torch of the following line is a torch fitter for conflagration than for illumination. 381 **äschert ... ein**, "turns into a heap of ashes." 385 **Kern**, here not the technical term for the "core," but the "kernel" or fruit showing inside the **Hülse** (l. 384) or "shell." 386 "From ear to rim"; **Helm** (or **Haube**), the upper curve of the bell; according to others = **Henkel**; **Kranz**, "rim," strictly speaking that part where the bell's circumference is thickest, and on which the clapper strikes.

Auch des Wappens nette Schilder[388]
Loben den erfahrnen Bilder.[389]

Herein! herein!
Geſellen alle, ſchließt den Reihen,[391]
Daß wir die Glocke taufend weihen,
Koncordia ſoll ihr Name ſein.
Zur Eintracht, zu herzinnigem Vereine
Verſammle ſie die liebende Gemeine.[395]

Und dies ſei fortan ihr Beruf,
Wozu der Meiſter ſie erſchuf!
Hoch über'm niedern Erdenleben
Soll ſie im blauen Himmelszelt
Die Nachbarin des Donners ſchweben
Und grenzen an die Sternenwelt,
Soll eine Stimme ſein von oben,
Wie der Geſtirne helle Schaar,
Die ihren Schöpfer wandelnd loben
Und führen das bekränzte Jahr.[405]
Nur ewigen und ernſten Dingen
Sei ihr metallner Mund geweiht,
Und ſtündlich mit den ſchnellen Schwingen
Berühr' im Fluge ſie die Zeit.

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[388] Coats of arms frequently ornament the bell. [389] **Bilder = Bildner.** [391] **ſchließt den Reihen**, "close the circle," by joining hands. [395] The particular congregation for which this bell is made. [403] **Geſtirne**, "planets," whose course indicates the seasons. [404] **wandelnd**, "in their course." [405] **das — Jahr**, "the wreathed year"; the "Horæ," the goddesses of the seasons, were represented by the ancients as crowned with wreaths of palm-leaves. [408] **mit — Schwingen**, "with its swift pinions"; with rapidly succeeding strokes.

Dem Schickſal leihe ſie die Zunge;
Selbſt herzlos, ohne Mitgefühl,
Begleite ſie mit ihrem Schwunge
Des Lebens wechſelvolles Spiel.
Und wie der Klang im Ohr vergehet,
Der mächtig tönend ihr entſchallt,
So lehre ſie, daß nichts beſtehet,
Daß alles Irdiſche verhallt.

Jetzo mit der Kraft des Stranges
Wiegt die Glock' mir aus der Gruft,
Daß ſie in das Reich des Klanges
Steige, in die Himmelsluft!
Ziehet, ziehet, hebt!
Sie bewegt ſich, ſchwebt!
Freude dieſer Stadt bedeute,
Friede ſei ihr erſt Geläute.

71. Sehnſucht

Written 1801–02; the poem expresses the only optimism of which S.'s nature was capable, viz. the belief that the only true satisfaction lies in striving after the ideal, which is itself by its very nature necessarily unattainable by man. Music: Schubert (*Sechs Lieder*, No. 1, and op. 39).

Analysis. 1–4, the cold valley: the workaday world; 5–16. in the distance the glories of the ideal world, an Italian picture; 17–24, the hindering stream: the grosser part of human nature, which bars

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412 mit — Schwunge, "with every swing," whenever the bell is rung. 416 nichts (Irdiſches), "nothing (on earth)" as implied by the following line; earthly things pass, to make way for things heavenly and eternal. 418 der Kraft des Stranges = dem kräftigen Strange; hendiadys. 419 Wiegt, "raise"; Gruft = Grube.

us from the attainment of the ideal; 25–32, the boat: the power of human imagination, which enables us to cross this barrier.

Ach, aus dieſes Thales Gründen,
Die der kalte Nebel drückt,
Könnt' ich doch den Ausgang finden,
Ach, wie fühlt' ich mich beglückt!
Dort erblick' ich ſchöne Hügel,
Ewig jung und ewig grün!
Hätt' ich Schwingen, hätt' ich Flügel,
Nach den Hügeln zög' ich hin.

Harmonieen hör' ich klingen,
Töne ſüßer Himmelsruh,
Und die leichten Winde bringen
Mir der Düfte Balſam zu.
Goldne Früchte ſeh' ich glühen
Winkend zwiſchen dunkelm Laub,
Und die Blumen, die dort blühen,
Werden keines Winters Raub.

Ach wie ſchön muß ſich's ergehen
Dort im ew'gen Sonnenſchein,
Und die Luft auf jenen Höhen
O wie labend muß ſie ſein!
Doch mir wehrt des Stromes Toben,
Der ergrimmt dazwiſchen brauſt;
Seine Wellen ſind gehoben,
Daß die Seele mir ergrauſt.

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[17] Schwingen . . . Flügel, "pinions . . . wings"; parallelism. [21] "Ah, how pleasant must it be to walk abroad." [21] mir wehrt, "bars my progress." [23] ſind gehoben, "rise to such a height."

Einen Nachen seh' ich schwanken,
  Aber ach! der Fährmann fehlt.
Frisch hinein und ohne Wanken!
  Seine Segel sind beseelt.
Du mußt glauben, du mußt wagen,
  Denn die Götter leihn kein Pfand;
Nur ein Wunder kann dich tragen
  In das schöne Wunderland.

72. Die vier Weltalter

Sent to Körner 4th Feb. 1802; written, like several other poems of S. and G., e. g. *Das Siegesfest* and No. 83 below, for the so-called "Mittwochskränzchen," a fortnightly social gathering at G.'s house, instituted by him Nov. 1801. Music: Schubert (op. 117, No. 3).

Analysis: 1–6, The poet contributes the best ingredient in a festive gathering; 7–12, importance and antiquity of his calling; 13–18, he beautifies life; 19–24, reproduces the universe in his poems, and, 25–30, belongs to all Four Ages of the World: 31–36, the Saturnian or Golden Age; 37–42, the Heroic or Homeric Age; 43–48, the Classical Age of Greece, which can never return; 49–66, Christianity and Medievalism; 67–72, the poet makes his bow to the ladies of the "circle," and calls on them to unite with the poet in order to keep the world young with love and song, thus ending with the proper festive note.

Wohl perlet im Glase der purpurne Wein,
Wohl glänzen die Augen der Gäste,

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26 f. There is no guide whom I can trust, still I will boldly venture alone. 27 "Courage! leap in and hesitate not." 28 beseelt, "animated" with a favoring breeze of confidence. 30 "For the gods give no pledge," bind themselves by no promise of success; we are thrown on our own resources.

1–4 Wohl, "indeed," "'tis true"; the sentence following is adver-

Es zeigt ſich der Sänger, er tritt herein,
Zu dem Guten bringt er das Beſte,
Denn ohne die Leier im himmliſchen Saal
Iſt die Freude gemein auch beim Nektarmahl.

Ihm gaben die Götter das reine Gemüth,
Wo die Welt ſich, die ewige, ſpiegelt,
Er hat alles geſehn, was auf Erden geſchieht,
Und was uns die Zukunft verſiegelt,
Er ſaß in der Götter urälteſtem Rath,
Und behorchte der Dinge geheimſte Saat.

Er breitet es luſtig und glänzend aus
Das zuſammengefaltete Leben,
Zum Tempel ſchmückt er das irdiſche Haus,
Ihm hat es die Muſe gegeben,
Kein Dach iſt ſo niedrig, keine Hütte ſo klein,
Er führt einen Himmel voll Götter hinein.

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sative; the sense is: "No matter how the wine sparkles, etc. . . . (still) when the singer (the poet) appears . . . he adds the best ingredient to the good (cheer hitherto prevailing)." [5] im — Saal, "(even) in celestial halls"; so Homer makes Apollo and the Muses lend their contribution to the festive banquet on Olympus. [7 f.] The poet must have a spirit as pure as that of childhood, if it is to mirror the world. [9 f.] He is also, like the Roman *vates*, both seer and prophet, and from the general laws of the universe intuitively deduces the particular phenomena of the past, the present and the future. [11 f.] "He had a seat in the very earliest council of the gods, and his ear heard the most secret germs of things in their growth." [13] luſtig, "cheerfully"; glänzend, "brightly." [14] zuſammengefaltet, "complicated." [15] "He adorns an earthly house (that of an ordinary mortal) so as to make it into a temple," a fit habitation for a god. [16] es, this gift of idealization. [17 f.] "No roof so lowly, no cot so small, but he can (that he can not) introduce all the celestials."

Und wie der erfindende Sohn des Zeus
Auf des Schildes einfachem Runde
Die Erde, das Meer und den Sternenkreis
Gebildet mit göttlicher Kunde,
So drückt er ein Bild des unendlichen All
In des Augenblicks flüchtig verrauschenden Schall.

Er kommt aus dem kindlichen Alter der Welt,
Wo die Völker sich jugendlich freuten;
Er hat sich, ein fröhlicher Wandrer, gesellt
Zu allen Geschlechtern und Zeiten.
Vier Menschenalter hat er gesehn,
Und läßt sie am fünften vorübergehn.

Erst regierte Saturnus schlicht und gerecht,
Da war es heute wie morgen,
Da lebten die Hirten, ein harmlos Geschlecht,
Und brauchten für gar nichts zu sorgen;
Sie liebten und thaten weiter nichts mehr;
Die Erde gab Alles freiwillig her.

Drauf kam die Arbeit, der Kampf begann
Mit Ungeheuern und Drachen,
Und die Helden fingen, die Herrscher, an,
Und den Mächtigen suchten die Schwachen,

[19] der — Zeus, Hephaestus (Vulcan). [20] des Schildes, the shield of Achilles, Vulcan's most famous work; see Homer, *Il.* 18, 478 ff. [22] Kunde, "skill," lit. "knowledge." [23 f.] The metaphor seems confused, but des — Schall merely indicates that speech, or language, which is momentary and fluctuating, is the poet's medium of expression, and is to him what paint and marble are to the painter and sculptor respectively. [38] Allusion to the labors of Hercules, Theseus and others. [39 f.] "The race of heroes and rulers began, and the weak sought refuge in the strong."

Und der Streit zog in des Skamanders Feld;
Doch die Schönheit war immer der Gott der Welt.

Aus dem Kampf ging endlich der Sieg hervor,
Und der Kraft entblühte die Milde,
Da sangen die Musen im himmlischen Chor,
Da erhuben sich Göttergebilde!
Das Alter der göttlichen Phantasie
Es ist verschwunden, es kehret nie.

Die Götter sanken vom Himmelsthron,
Es stürzten die herrlichen Säulen,
Und geboren wurde der Jungfrau Sohn,
Die Gebrechen der Erde zu heilen,
Verbannt ward der Sinne flüchtige Lust,
Und der Mensch griff denkend in seine Brust.

Und der eitle, der üppige Reiz entwich,
Der die frohe Jugendwelt zierte;
Der Mönch und die Nonne zergeißelten sich,
Und der eiserne Ritter turnierte.
Doch war das Leben auch finster und wild,
So blieb doch die Liebe lieblich und mild.

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[41] des — Feld, the territory of Troy. [43] Helena, the personification of the Greek ideal of beauty, was the cause and object of the Trojan war. [45] Poetry and the drama flourished. [46] Göttergebilde, "divine forms" in Greek statuary. [49] die Götter, the gods of Greece. [50] Säulen, statues (Bildsäulen) and columns; Greek statuary and architecture fell into decay. [53 f.] Christianity introduces an era of religious and moral introspection. [57] The ascetic side of the Christian religion offends the poet's esthetic sense. [58] eisern, "mail-clad."

Und einen heiligen keuſchen Altar
Bewahrten ſich ſtille die Muſen:
Es lebte, was edel und ſittlich war,
In der Frauen züchtigem Buſen;
Die Flamme des Liedes entbrannte neu
An der ſchönen Minne und Liebestreu.

Drum ſoll auch ein ewiges zartes Band
Die Frauen, die Sänger umflechten,
Sie wirken und weben Hand in Hand
Den Gürtel des Schönen und Rechten.
Geſang und Liebe, in ſchönem Verein,
Sie erhalten dem Leben den Jugendſchein.

B. GOETHE

73. Alexis und Dora

This "idyl," as G. first entitled it, was written May, 1796; it is the earliest of the second series of "Elegies," most of which belong to this and the following year. It was received with general admiration and enthusiasm, especially by S., who wrote (S. G. No. 169): "It certainly is one of the most beautiful things you have ever written; it is so full of simplicity, with all its great depth of feeling. The rapidity of action which the waiting sailors impart makes the scene in which the two lovers move so narrow, and the situation so urgent (drangvoll) and pregnant (bedeutend) that this moment "wirklich den Gehalt eines ganzen Lebens bekommt."

Analysis: 1–10, Alexis describes his situation; 11–14, his thoughts revert to his beloved; 15–20, climax of enthusiasm; 21–32, retrospection; 33–108, story of the sudden discovery of mutual affection;

[61] einen . . . Altar, the heart of woman (l. 64). [66] Allusion to the poetry of the Minnesingers. [70] Gürtel, like Venus's girdle, the symbol of Beauty.

109–134, prospects and plans for future; 135–138, revulsion of feeling; 139–154, climax of jealousy; 155–158, the poet's epilogue.

Ach! unaufhaltſam ſtrebet das Schiff mit jedem Momente
Durch die ſchäumende Fluth weiter und weiter hinaus!
Langhin furcht ſich die Gleiſe des Kiels, worin die Delphine
Springend folgen, als flöh' ihnen die Beute davon.
Alles deutet auf glückliche Fahrt: der ruhige Bootsmann
Ruckt am Segel gelind, das ſich für alle bemüht;
Vorwärts bringt der Schiffenden Geiſt, wie Flaggen und Wimpel;
Einer nur ſteht rückwärts traurig gewendet am Maſt,
Sieht die Berge ſchon blau, die ſcheidenden, ſieht in das Meer ſie
Niederſinken, es ſinkt jegliche Freude vor ihm.
Auch dir iſt es verſchwunden, das Schiff, das deinen Alexis,
Dir, o Dora, den Freund, ach! dir den Bräutigam raubt.
Auch du blickeſt vergebens nach mir. Noch ſchlagen die Herzen
Für einander, doch, ach! nun an einander nicht mehr.
Einziger Augenblick, in welchem ich lebte! du wiegeſt
Alle Tage, die ſonſt kalt mir verſchwindenden, auf.
Ach! nur im Augenblick, im letzten, ſtieg mir ein Leben,
Unvermuthet in dir, wie von den Göttern, herab.
Nur umſonſt verklärſt du mit deinem Lichte den Äther;
Dein allleuchtender Tag, Phöbus, mir iſt er verhaßt.

[3] furcht ſich, "draws a furrow"; die Gleiſe, "the wake," usually das Geleiſ(e). [6] "gently tugs at the sail, which labors for us all." [7] The flags and pennants, the breeze being aft, point to the front. [8] Einer, Alexis, the speaker. [10] All his joy disappears with the shores which witnessed it. [15] Einziger — lebte, the moment in which his happiness was consummated was the only one worth living. [16] die — verſchwindenden, "which before (that moment) fleeted by in cold indifference." [20] verhaßt, because he is far from the only thing worth living for: his love.

In mich ſelber kehr' ich zurück; da will ich im Stillen
Wiederholen die Zeit, als ſie mir täglich erſchien.
War es möglich, die Schönheit zu ſehen und nicht zu empfinden?
Wirkte der himmliſche Reiz nicht auf dein ſtumpfes Gemüth?
Klage dich, armer, nicht an! — So legt der Dichter ein Räthſel,
Künſtlich mit Worten verſchränkt, oft der Verſammlung ins Ohr.
Jeden freuet die ſeltne, der zierlichen Bilder Verknüpfung,
Aber noch fehlet das Wort, das die Bedeutung verwahrt.
Iſt es endlich entdeckt, dann heitert ſich jedes Gemüth auf,
Und erblickt im Gedicht doppelt erfreulichen Sinn.
Ach, warum ſo ſpät, o Amor, nahmſt du die Binde,
Die du um's Aug' mir geknüpft, nahmſt ſie zu ſpät mir hinweg!
Lange ſchon harrte befrachtet das Schiff auf günſtige Lüfte;
Endlich ſtrebte der Wind glücklich vom Ufer in's Meer.
Leere Zeiten der Jugend! und leere Träume der Zukunft!
Ihr verſchwindet, es bleibt einzig die Stunde mir nur.
Ja, ſie bleibt, es bleibt mir das Glück! ich halte dich, Dora!
Und die Hoffnung zeigt, Dora, dein Bild mir allein.
Öfter ſah ich zum Tempel dich gehn, geſchmückt und geſittet,
Und das Mütterchen ging feierlich neben dir her.

[22] ſie, Dora. [24] dein; Alexis here apostrophizes himself; his soul was "blunt," dull, not to have seen Dora's charms before. [25 ff.] It was not his fault, but Cupid's, that he had so long been blind, like Love himself. [25] So, as Cupid made him blind (ll. 31 f. below), *so* poets propound riddles to their hearers (Verſammlung, l. 26) which none can solve, until the key-word (das — verwahrt, l. 28) is supplied. [33] With this line the story begins. [36] Stunde, the hour of love's awakening. [39 f.] The situation is distinctly Germanic and

Eilig warst du und frisch, zu Markte die Früchte zu tragen;
Und vom Brunnen, wie kühn! wiegte dein Haupt das Gefäß.
Da erschien dein Hals, erschien dein Nacken vor allen,
Und vor allen erschien deiner Bewegungen Maß.
Oftmals hab' ich gesorgt, es möchte der Krug dir entstürzen;
Doch er hielt sich stet auf dem geringelten Tuch.
Schöne Nachbarin, ja, so war ich gewohnt dich zu sehen,
Wie man die Sterne sieht, wie man den Mond sich beschaut,
Sich an ihnen erfreut, und innen im ruhigen Busen
Nicht der entfernteste Wunsch, sie zu besitzen, sich regt.
Jahre, so gingt ihr dahin! Nur zwanzig Schritte getrennet
Waren die Häuser, und nie hab' ich die Schwelle berührt.
Und nun trennt uns die gräßliche Fluth! Du lügst nur den Himmel,
Welle! dein herrliches Blau ist mir die Farbe der Nacht.
Alles rührte sich schon; da kam ein Knabe gelaufen
An mein väterlich Haus, rief mich zum Strande hinab.
Schon erhebt sich das Segel, es flattert im Winde: so sprach er;
Und gelichtet, mit Kraft, trennt sich der Anker vom Sand.
Komm, Alexis, o komm! Da drückte der wackere Vater,
Würdig, die segnende Hand mir auf das lockige Haupt;
Sorglich reichte die Mutter ein nachbereitetes Bündel:
Glücklich kehre zurück! riefen sie, glücklich und reich!

---

modern; cf. the scene of Faust's meeting with Gretchen, and the opening of Wagner's *Meistersinger*. [46] stet, "steady," adj., dem — Tuch, the ring of cloth on which the water-vessel rested. [48] ff. cf. No. 80, ll. 25 ff. [53] Du — Himmel, "falsely dost thou show (the color of) the sky." [61] ein — Bündel, "a supplementary bundle"; after the departure of the boy, the careful mother has prepared and packed further last comforts and delicacies—the bulk of his

Und so sprang ich hinweg, das Bündelchen unter dem Arme,
An der Mauer hinab, fand an der Thüre dich stehn
Deines Gartens. Du lächeltest mir und sagtest: Alexis!
Sind die Lärmenden dort deine Gesellen der Fahrt?
Fremde Küsten besuchest du nun, und köstliche Waaren
Handelst du ein, und Schmuck reichen Matronen der Stadt.
Aber bringe mir auch ein leichtes Kettchen; ich will es
Dankbar zahlen: so oft hab' ich die Zierde gewünscht!
Stehen war ich geblieben, und fragte, nach Weise des Kaufmanns,
Erst nach Form und Gewicht deiner Bestellung genau.
Gar bescheiden erwogst du den Preis! da blickt' ich indessen
Nach dem Halse, des Schmucks unserer Königin werth.
Heftiger tönte vom Schiff das Geschrei; da sagtest du freundlich:
Nimm aus dem Garten noch einige Früchte mit dir!
Nimm die reifsten Orangen, die weißen Feigen; das Meer bringt
Keine Früchte, sie bringt jegliches Land nicht hervor,
Und so trat ich herein. Du brachst nun die Früchte geschäftig,
Und die goldene Last zog das geschürzte Gewand.
Öfters bat ich: es sei nun genug! und immer noch eine
Schönere Frucht fiel dir, leise berührt, in die Hand.
Endlich kamst du zur Laube hinan; da fand sich ein Körbchen,
Und die Myrte bog blühend sich über uns hin.

---

effects being already on board. [71] Alexis here specifies himself as a merchant-trader. [77 f.] The fruits denote a southern clime. [80] zog — Gewand, "drew down thy gathered robe" into folds; she places the fruit in the gathered folds of her skirt. [84] The myrtle is sacred to love, and is used for the bridal wreath.

Schweigend begannest du nun geschickt die Früchte zu ordnen:
Erst die Orange, die schwer ruht, als ein goldener Ball,
Dann die weichliche Feige, die jeder Druck schon entstellet;
Und mit Myrte bedeckt ward und geziert das Geschenk.
Aber ich hob es nicht auf; ich stand. Wir sahen einander
In die Augen, und mir ward vor dem Auge so trüb.
Deinen Busen fühlt' ich an meinem! Den herrlichen Nacken,
Ihn umschlang nun mein Arm; tausendmal küßt' ich den Hals;
Mir sank über die Schulter dein Haupt; nun knüpften auch deine
Lieblichen Arme das Band um den beglückten herum.
Amors Hände fühlt' ich: er drückt' uns gewaltig zusammen,
Und aus heiterer Luft donnert' es dreimal; da floß
Häufig die Thräne vom Aug' mir herab, du weintest, ich weinte,
Und vor Jammer und Glück schien uns die Welt zu vergehn.
Immer heftiger rief es am Strand; da wollten die Füße
Mich nicht tragen, ich rief: Dora! und bist du nicht mein?
Ewig! sagtest du leise. Da schienen unsere Thränen,
Wie durch göttliche Luft, leise vom Auge gehaucht.
Näher rief es: Alexis! Da blickte der suchende Knabe
Durch die Thüre herein. Wie er das Körbchen empfing!
Wie er mich trieb! Wie ich dir die Hand noch drückte!—Zu Schiffe
Wie ich gekommen? Ich weiß, daß ich ein Trunkener schien.

---

[96] Und — dreimal, thunder from a clear sky as a happy omen. [101] Ewig! "The secret of the heart," wrote S. to G., "gushes forth at once and entire in this single word, with all its infinite consequences. This single word, in this position, takes the place of a whole long love story." [106] Wie ich gekommen? (weiß ich nicht); on this the preceding interrog. clauses also depend.

Und so hielten mich auch die Gesellen, schonten den Kranken;
Und schon deckte der Hauch trüber Entfernung die Stadt.
Ewig! Dora, lispelteſt du; mir schallt es im Ohre
Mit dem Donner des Zeus! Stand sie doch neben dem Thron,
Seine Tochter, die Göttin der Liebe; die Grazien standen
Ihr zur Seiten! Er ist götterbekräftigt, der Bund!
O so eile denn, Schiff, mit allen günstigen Winden!
Strebe, mächtiger Kiel, trenne die schäumende Fluth!
Bringe dem fremden Hafen mich zu, damit mir der Goldschmidt
In der Werkstatt gleich ordne das himmlische Pfand.
Wahrlich! zur Kette soll das Kettchen werden, o Dora!
Neunmal umgebe sie dir, locker gewunden, den Hals!
Ferner schaff' ich noch Schmuck, den mannigfaltigsten; goldne
Spangen sollen dir auch reichlich verzieren die Hand:
Da wetteifre Rubin und Smaragd, der liebliche Sapphir
Stelle dem Hyacinth sich gegenüber, und Gold
Halte das Edelgestein in schöner Verbindung zusammen.
O, wie den Bräutigam freut einzig zu schmücken die Braut!
Seh' ich Perlen, so denk' ich an dich; bei jeglichem Ringe
Kommt mir der länglichen Hand schönes Gebild' in den Sinn.
Tauschen will ich und kaufen; du sollst das Schönste von allem
Wählen; ich widmete gern alle die Ladung nur dir.
Doch nicht Schmuck und Juwelen allein verschafft dein Geliebter:
Was ein häusliches Weib freuet, das bringt er dir auch.

---

107 so, für einen Trunkenen; den Kranken, mich; they spared me, whom they considered to be suffering. 110 mit = zugleich mit. 116 Pfand, "pledge" of their love. 120 Spangen, "rings." 126 länglich, "taper."

Feine wollene Decken mit Purpurſäumen, ein Lager
Zu bereiten, das uns traulich und weichlich empfängt;
Köſtlicher Leinwand Stücke. Du ſitzeſt und näheſt und kleideſt
Mich und dich und auch wohl noch ein Drittes darein.
Bilder der Hoffnung, täuſchet mein Herz! O mäßiget, Götter,
Dieſen gewaltigen Brand, der mir den Buſen durchtobt!
Aber auch ſie verlang' ich zurück, die ſchmerzliche Freude,
Wenn die Sorge ſich kalt, gräßlich gelaſſen, mir naht.
Nicht der Erinnyen Fackel, das Bellen der hölliſchen Hunde
Schreckt den Verbrecher ſo, in der Verzweiflung Gefild,
Als das gelaſſ'ne Geſpenſt mich ſchreckt, das die Schöne von fern mir
Zeiget: die Thüre ſteht wirklich des Gartens noch auf!
Und ein anderer kommt! Für ihn auch fallen die Früchte!
Und die Feige gewährt ſtärkenden Honig auch ihm!
Lockt ſie auch ihn nach der Laube? und folgt er? O, macht mich, ihr Götter,
Blind, verwiſchet das Bild jeder Erinnrung in mir!
Ja, ein Mädchen iſt ſie! und die ſich geſchwinde dem einen
Gibt, ſie kehret ſich auch ſchnell zu dem andern herum.
Lache nicht diesmal, Zeus, der frech gebrochenen Schwüre!
Donnere ſchrecklicher! Triff! — Halte die Blitze zurück!
Sende die ſchwankenden Wolken mir nach! Im nächtlichen Dunkel
Treffe dein leuchtender Blitz dieſen unglücklichen Maſt!

---

[134] darein = dazu. [135] The revulsion of feeling begins here. [136] dieſen — Brand, the fierce conflicting passions of jealousy and love. [137] die — Freude, love without apprehension (Sorge, below) of loss. [138] gräßlich gelaſſen, "with horrid calmness." [140] der — Gefild, the abode of lost souls. [141] das — Geſpenſt, "the unmoved spectre" of jealousy (Sorge, above). [150] He withdraws his imprecation as soon as it is uttered.

Streue die Planken umher, und gib der tobenden Welle
Dieſe Waaren, und mich gib den Delphinen zum Raub! —
Nun, ihr Muſen, genug! Vergebens ſtrebt ihr zu ſchildern,
Wie ſich Jammer und Glück wechſeln in liebender Bruſt.
Heilen könnet die Wunden ihr nicht, die Amor geſchlagen;
Aber Linderung kommt einzig, ihr guten, von euch.

74. Meeresſtille

Printed 1795, with the following number; date of composition unknown; perhaps a reminiscence of his Sicilian journey. Music: Beethoven (op. 12); Schubert (op. 3, 2); Mendelssohn.

Tiefe Stille herrſcht im Waſſer,
Ohne Regung ruht das Meer,
Und bekümmert ſieht der Schiffer
Glatte Fläche ringsumher.
Keine Luft von keiner Seite!
Todesſtille fürchterlich!
In der ungeheuren Weite
Reget keine Welle ſich.

75. Glückliche Fahrt

Die Nebel zerreißen,
Der Himmel iſt helle

---

155 ff. The poet makes his "farewell bow." In order that the situation may not be too depressing, he reminds us that what is here depicted is not reality, but the product of Art. 157 f. These lines express a constant experience of G., who so often found relief from distracting emotion in the exercise of his art.

5 Double negative, as in old German, emphasizing the negation.

Und Äolus löſet
Das ängſtliche Band.
Es ſäuſeln die Winde,
Es rührt ſich der Schiffer.
Geſchwinde! Geſchwinde!
Es theilt ſich Welle,
Es naht ſich die Ferne;
Schon ſeh' ich das Land!

76. Der Schatzgräber

Written May, 1797; perhaps suggested by an illustration in an old volume; the earliest product of the great "ballad-year." Like the *Elegies*, it shows a happy fusion of antique elements (particularly the "beautiful boy" of stanzas 3 f.) with modern the necromantic apparatus and the mention of the "Evil One" in l. 32).

Arm am Beutel, krank am Herzen,
Schleppt' ich meine langen Tage.
Armuth iſt die größte Plage,
Reichthum iſt das höchſte Gut!
Und, zu enden meine Schmerzen,
Ging ich einen Schatz zu graben.
Meine Seele ſollſt du haben!
Schrieb ich hin mit eignem Blut.

---

[3] Æðlus, king of the Winds, as in Homer and Virgil, keeps them tied up in a bag. [4] ängſtlich, "fearful," "anxious," because of the havoc they may create. [10] The sudden appearance of the opposite shore indicates a Mediterranean or Adriatic locality.

[8] The signing of a compact with blood is a distinctly Germanic feature, not only of compacts with the devil, as in the Faust legend, but in "blood" friendships and alliances.

Und so zog ich Kreis' um Kreise,
Stellte wunderbare Flammen,
Kraut und Knochenwerk zusammen:
Die Beschwörung war vollbracht.
Und auf die gelernte Weise
Grub ich nach dem alten Schatze
Auf dem angezeigten Platze:
Schwarz und stürmisch war die Nacht.

Und ich sah ein Licht von weiten,
Und es kam gleich einem Sterne
Hinten aus der fernsten Ferne,
Eben als es zwölfe schlug.
Und da galt kein Vorbereiten.
Heller ward's mit einem Male
Von dem Glanz der vollen Schale,
Die ein schöner Knabe trug.

Holde Augen sah ich blinken
Unter dichtem Blumenkranze;
In des Trankes Himmelsglanze
Trat er in den Kreis herein.
Und er hieß mich freundlich trinken;
Und ich dacht': es kann der Knabe
Mit der schönen lichten Gabe
Wahrlich nicht der Böse sein.

---

[10] wunderbar, "magic." [11] magic herbs, skulls, etc., as the ordinary apparatus of the magician. [17] weiten = weitem. [20] zwölfe, Hamlet's "witching hour." [21] galt, "availed"; it was too late for deliberation. [23] Schale, "bowl." [27] "In the divine radiance of the draught," the brightness emanating from the contents of the bowl.

Trinke Muth des reinen Lebens!
Dann verstehst du die Belehrung,
Kommst, mit ängstlicher Beschwörung,
Nicht zurück an diesen Ort.
Grabe hier nicht mehr vergebens.
Tages Arbeit! Abends Gäste!
Saure Wochen! Frohe Feste!
Sei dein künftig Zauberwort.

77. Legende vom Hufeisen

Written about the same time as the previous poem; in the style of Hans Sachs, the "cobbler-poet" of Nürnberg, but refined and elevated; St. Peter often plays a comic rôle in Hans Sachs' poetry.

Als noch, verkannt und sehr gering,
Unser Herr auf der Erde ging
Und viele Jünger sich zu ihm fanden,
Die sehr selten sein Wort verstanden,
Liebt' er sich gar über die Maßen,
Seinen Hof zu halten auf der Straßen,
Weil unter des Himmels Angesicht
Man immer besser und freier spricht.
Er ließ sie da die höchsten Lehren
Aus seinem heiligen Munde hören;
Besonders durch Gleichniß und Exempel
Macht' er einen jeden Markt zum Tempel.

---

39 "toilsome week-days, joyous feast-days"; repetition in different form of the sentiment in the previous line; sauer, as in the common phrase: sich's sauer werden lassen, "to work hard."

5 f. "He was very fond of holding court on the highway"; Liebt' er sich = liebt' er es, archaic popular form. 6 Straßen, old weak gen. sing.

Trinke Muth des reinen Lebens!
Dann verſtehſt du die Belehrung.

So schlendert' er in Geistes Ruh
Mit ihnen einst einem Städtchen zu.
Sah etwas blinken auf der Straß,
Das ein zerbrochen Hufeisen was.
Er sagte zu Sankt Peter drauf:
Heb doch einmal das Eisen auf!
Sankt Peter war nicht aufgeräumt,
Er hatte soeben im Gehen geträumt
So was vom Regiment der Welt,
Was einem jeden wohl gefällt;
Denn im Kopf hat das keine Schranken;
Das waren so seine liebsten Gedanken.
Nun war der Fund ihm viel zu klein,
Hätte müssen Kron' und Zepter sein;
Aber wie sollt' er seinen Rücken
Nach einem halben Hufeisen bücken?
Er also sich zur Seite kehrt
Und thut, als hätt' er's nicht gehört.

Der Herr, nach seiner Langmuth, drauf
Hebt selber das Hufeisen auf
Und thut auch weiter nicht dergleichen.
Als sie nun bald die Stadt erreichen,
Geht er vor eines Schmiedes Thür,
Nimmt von dem Mann drei Pfennig dafür.
Und als sie über den Markt nun gehen,
Sieht er daselbst schöne Kirschen stehen,
Kauft ihrer so wenig oder so viel,
Als man für einen Dreier geben will,

[16] was = war, archaic form. [19] aufgeräumt, "clear-headed." [20 ff.] Cf. Mark viii, 32 f. [31] nach — Langmuth, "with his usual patience." [38] "and said nothing more about it." [40] Dreier, cp. "three-

Die er ſodann nach ſeiner Art
Ruhig im Ärmel aufbewahrt.

Nun ging's zum andern Thor hinaus,
Durch Wieſ' und Felder ohne Haus,
Auch war der Weg von Bäumen bloß;
Die Sonne ſchien, die Hitz' war groß,
So daß man viel an ſolcher Stätt'
Für einen Trunk Waſſer gegeben hätt'.
Der Herr geht immer voraus vor allen,
Läßt unverſehens eine Kirſche fallen.
Sankt Peter war gleich dahinter her,
Als wenn es ein goldner Apfel wär';
Das Beerlein ſchmeckte ſeinem Gaum.
Der Herr, nach einem kleinen Raum,
Ein ander Kirſchlein zur Erde ſchickt,
Wornach Sankt Peter ſchnell ſich bückt.
So läßt der Herr ihn ſeinen Rücken
Gar vielmal nach den Kirſchen bücken.
Das dauert eine ganze Zeit;
Dann ſprach der Herr mit Heiterkeit:
Thätſt du zur rechten Zeit dich regen,
Hättſt du's bequemer haben mögen.
Wer geringe Ding' wenig acht't,
Sich um geringere Mühe macht.

---

farthing piece." [51] war — her, "instantly pounced upon it." [58] Gaum = Gaumen, "palate." [54] Raum = Zeitraum. [55] ſchickt, "drops." [60] mit Heiterkeit, "smilingly." [61] Thätſt du . . . dich regen = hätteſt du dich geregt; archaic and dial. use of thun as auxil. of tense.

78. Der Zauberlehrling

Written about May, 1797; a versification of a tale of Lucian's. The only "moral" that can be attached to this fable without spoiling it is that of the similar Ingoldsby Legend, the *Lay of St. Dunstan*: "Don't meddle with matters you don't understand."

Hat der alte Hexenmeiſter
Sich doch einmal wegbegeben!
Und nun ſollen ſeine Geiſter
Auch nach meinem Willen leben.
Seine Wort' und Werke
Merkt' ich, und den Brauch,
Und mit Geiſtesſtärke
Thu' ich Wunder auch.

Walle! walle
Manche Strecke,
Daß, zum Zwecke,
Waſſer fließe,
Und mit reichem vollem Schwalle
Zu dem Bade ſich ergieße.

Und nun komm, du alter Beſen!
Nimm die ſchlechten Lumpenhüllen;
Biſt ſchon lange Knecht geweſen;
Nun erfülle meinen Willen!

---

[2] doch einmal, "at last." [5] Wort' und Werke, the words and gestures of his incantation. [6] Brauch, the proper ceremonies. [7] Geiſtesſtärke = ſtarken Geiſtern. [9–14] In these lines he practises the spell, repeating it in ll. 23–28 below; the spell does not work until the broom is clad in the rags. [11] zum Zwecke, "for my purpose." [13] Schwalle, "flow." [16] He wraps the old rags round the broom as a garment; nimm, "put on."

Auf zwei Beinen ſtehe,
Oben ſei ein Kopf,
Eile nun und gehe
Mit dem Waſſertopf!

Walle! walle
Manche Strecke,
Daß, zum Zwecke,
Waſſer fließe,
Und mit reichem vollem Schwalle
Zu dem Bade ſich ergieße.

Seht, er läuft zum Ufer nieder;
Wahrlich! iſt ſchon an dem Fluſſe,
Und mit Blitzesſchnelle wieder
Iſt er hier mit raſchem Guſſe.
Schon zum zweitenmale!
Wie das Becken ſchwillt!
Wie ſich jede Schale
Voll mit Waſſer füllt!

Stehe! ſtehe!
Denn wir haben
Deiner Gaben
Vollgemeſſen!—
Ach, ich merk' es! Wehe! wehe!
Hab' ich doch das Wort vergeſſen!

---

[32] mit — Guſſe, "rapidly pouring" forth the water. [35] jede Schale, all the other vessels in the apartment, which the demon broom fills after the bath is full. [38–40] "for we have of thy gifts full measure"; vollgemeſſen, adv. of quantity governing gen. preceding; the dash indicates a pause in the action.

Ach das Wort, worauf am Ende
Er das wird, was er geweſen.
Ach, er läuft und bringt behende!
Wärſt du doch der alte Beſen!
Immer neue Güſſe
Bringt er ſchnell herein,
Ach! und hundert Flüſſe
Stürzen auf mich ein.

Nein, nicht länger
Kann ich's laſſen;
Will ihn faſſen.
Das iſt Tücke!
Ach! nun wird mir immer bänger!
Welche Miene! welche Blicke!

O, du Ausgeburt der Hölle!
Soll das ganze Haus erſaufen?
Seh' ich über jede Schwelle
Doch ſchon Waſſerſtröme laufen.
Ein verruchter Beſen,
Der nicht hören will!
Stock, der du geweſen,
Steh doch wieder ſtill!

Willſt's am Ende
Gar nicht laſſen?
Will dich faſſen,

---

[44] Here, as in l. 63, the apprentice comes very near the words of the spell, for which see l. 95. [47] Güſſe, "streams." [52] laſſen = zulaſſen, "permit" such conduct. [53] faſſen, "seize." [54] Tücke, "malicious spite," viz. the resistance of the demon. [56] The demon broom assumes a threatening aspect on being hindered in its work.

Will dich halten,
Und das alte Holz behende
Mit dem ſcharfen Beile ſpalten.

Seht, da kommt er ſchleppend wieder!
Wie ich mich nur auf dich werfe,
Gleich, o Kobold, liegſt du nieder;
Krachend trifft die glatte Schärfe.
Wahrlich! brav getroffen!
Seht, er iſt entzwei!
Und nun kann ich hoffen,
Und ich athme frei!

Wehe! wehe!
Beide Theile
Stehn in Eile
Schon als Knechte
Völlig fertig in die Höhe!
Helft mir, ach! ihr hohen Mächte!

Und ſie laufen! Naß und näſſer
Wird's im Saal und auf den Stufen.
Welch entſetzliches Gewäſſer!
Herr und Meiſter! hör' mich rufen! —
Ach, da kommt der Meiſter!
Herr, die Noth iſt groß!
Die ich rief, die Geiſter,
Werd' ich nun nicht los.

81–83 Stehn . . . in die Höhe, "stand upright" on two legs, like the original broom. 85 Naß und näſſer, "wetter and wetter." 91 Obs. the inversion, rel. before antecedent.

„In die Ecke,
Beſen! Beſen!
Seid's geweſen.
Denn als Geiſter
Ruft euch nur, zu ſeinem Zwecke,
Erſt hervor der alte Meiſter."

79. Der Junggeſell und der Mühlbach

One of four "Geſprächslieder," or ballads in dialogue, all connected with the Fair Maid of the Mill; written Aug. 1797. Music: Reichardt; Zelter; Tomaschek (op. 60).

Geſell

Wo willſt du klares Bächlein hin,
So munter?
Du eilſt mit frohem leichtem Sinn
Hinunter.
Was ſuchſt du eilig in dem Thal?
So höre doch und ſprich einmal!

Bach

Ich war ein Bächlein, Junggeſell;
Sie haben
Mich ſo gefaßt, damit ich ſchnell,
Im Graben,
Zur Mühle dort hinunter ſoll,
Und immer bin ich raſch und voll.

93–95 These lines give the correct form of the counterspell. 95 "Ye *have* been spirits," but are so no longer. 97 zu — Zwecke; others may summon you, but I, the old master, alone can make you subservient to my ends.

Gesell

Du eilest mit gelass'nem Muth
Zur Mühle,
Und weißt nicht, was ich junges Blut
Hier fühle.
Es blickt die schöne Müllerin
Wohl freundlich manchmal nach dir hin?

Bach

Sie öffnet früh beim Morgenlicht
Den Laden,
Und kommt, ihr liebes Angesicht
Zu baden.
Ihr Busen ist so voll und weiß;
Es wird mir gleich zum Dampfen heiß.

Gesell

Kann sie im Wasser Liebesgluth
Entzünden;
Wie soll man Ruh mit Fleisch und Blut
Wohl finden?
Wenn man sie Einmal nur gesehn,
Ach! immer muß man nach ihr gehn.

Bach

Dann stürz' ich auf die Räder mich
Mit Brausen,
Und alle Schaufeln drehen sich
Im Sausen.
Seitdem das schöne Mädchen schafft,
Hat auch das Wasser bess're Kraft.

---

[13] mit — Muth, "calmly." [15] ich junges Blut, "a young fellow like me"; Blut = Geschöpf, "creature." [35] schafft, "works," weak verb.

Geſell

Du Armer, fühlſt du nicht den Schmerz,
Wie andre?
Sie lacht dich an und ſagt im Scherz:
Nun wandre!
Sie hielte dich wohl ſelbſt zurück
Mit einem ſüßen Liebesblick?

Bach

Mir wird ſo ſchwer, ſo ſchwer vom Ort
Zu fließen:
Ich krümme mich nur ſachte fort
Durch Wieſen;
Und käm' es erſt auf mich nur an,
Der Weg wär' bald zurückgethan.

Geſell

Geſelle meiner Liebesqual,
Ich ſcheide;
Du murmelſt mir vielleicht einmal
Zur Freude.
Geh, ſag' ihr gleich, und ſag' ihr oft,
Was ſtill der Knabe wünſcht und hofft.

80. Troſt in Thränen

Written about 1801–3; another "Geſprächslied"; metre and opening verses from a "Volkslied." G. in his later years frequently adapted "Volkslieder," thus suiting his poetry to the refined and uncultured alike. This is a return to the tearful sentimentality of

40 "now be off!" 47 f. "And if I but had my way, my course would quickly be retraced." 54 der Knabe, "the youth," the speaker.

such songs as No. 19. Music: Schubert (*Lieder*, 25, 3); Loewe (op. 80, Heft 1); Tomaschek (op. 53); Brahms (op. 48, No. 5).

Wie kommt's, daß du ſo traurig biſt,
Da alles froh erſcheint?
Man ſieht dir's an den Augen an,
Gewiß du haſt geweint.

„Und hab' ich einſam auch geweint,
So iſt's mein eigner Schmerz,
Und Thränen fließen gar ſo ſüß,
Erleichtern mir das Herz."

Die frohen Freunde laden dich,
O komm an unſre Bruſt!
Und was du auch verloren haſt,
Vertraue den Verluſt.

„Ihr lärmt und rauſcht und ahnet nicht,
Was mich den Armen quält.
Ach nein, verloren hab' ich's nicht,
So ſehr es mir auch fehlt."

So raffe denn dich eilig auf,
Du biſt ein junges Blut.
In deinen Jahren hat man Kraft
Und zum Erwerben Muth.

„Ach nein, erwerben kann ich's nicht,
Es ſteht mir gar zu fern.
Es weilt ſo hoch, es blinkt ſo ſchön,
Wie droben jener Stern."

Die Sterne, die begehrt man nicht,
Man freut sich ihrer Pracht,
Und mit Entzücken blickt man auf
In jeder heitern Nacht.

„Und mit Entzücken blick' ich auf,
So manchen lieben Tag;
Verweinen laßt die Nächte mich,
So lang ich weinen mag."

81. Schweizeralpe

Written at Altorf, near the lake of Lucerne, on his last Swiss journey, 1st Oct. 1797, and sent to Christiane.

War doch gestern dein Haupt noch so braun wie die Locke der Lieben,
Deren holdes Gebild still aus der Ferne mir winkt;
Silbergrau bezeichnet dir früh der Schnee nun die Gipfel,
Der sich in stürmender Nacht dir um den Scheitel ergoß.
Jugend, ach! ist dem Alter so nah, durch's Leben verbunden,
Wie ein beweglicher Traum Gestern und Heute verband.

[1] der Lieben, Christiane. [2] winkt, "beckons." [6] The dream is that of line 2, where Christiane appears and beckons to him.

PART VI.—GOETHE, 1805–1832

GOETHE had now long since reached that height, to the attainment of which he had looked forward in the days of his youth :

Weit, hoch, herrlich der Blick
Rings ins Leben hinein,
Vom Gebirg zum Gebirg
Schwebet der ewige Geist,
Ewigen Lebens ahndevoll.

His position at home and abroad was assured for all time as a prince of literature, and indeed as the undisputed intellectual head, not only of Germany but of Europe. It was as the sage of Weimar, calm and cold, yet "friendly and clear like a winter's night," that his name, through Carlyle, Byron and others, first became familiar in England and America, and it is this conception of him that still prevails in England, rather than the glorious Apollo of the '70s, or the maturer Goethe of the early Weimar years.

Goethe at his height.

He had now attained that harmonious balance of his powers for which he had so long striven. Yet, like Faust, he was still unsatisfied, and sought for new labors, for new forms of expression. These he found in connection with the Romantic School, and particularly in the Sonnet. A beautiful young girl, Minna Herzlieb of Jena, had interested him by peculiar features

New labors.

of her character, and inspired the greater number, if not all, of the love-sonnets (W. 2, 3 ff.; H. 1, 209 ff.).

The year 1808 witnessed the publication of the first part of *Faust*, and the following year that of his second great romance, *Die Wahlverwandtschaften* ("Elective Affinities"), the heroine of which was also suggested by Minna Herzlieb. He now began the publication of his autobiographical works, *Dichtung und Wahrheit* (1811–32) and the *Italian Journey* (1816–17).

Prose works.

His lyrical muse had not been by any means silent during this time, for the year 1813 produced several songs and ballads, e. g. No. 88, as well as *Der getreue Eckart* and *Todtentanz* and also some convivial songs, in addition to No. 83, such as *Tischlied*, written for his Wednesday musical circle. In 1814 he received a new and powerful impulse to lyrical productivity by the publication of von Hammer's translation of the Persian poet Hafiz. This led to a further study of Oriental poetry, Arabic and Persian. "Ich musste mich," he writes, "produktiv dazu verhalten." The result was the collection known as *West-östlicher Divan* (1819), in which the forms and spirit of Orient and Occident were blended in the most marvelous way. These poems are not mere imitations, but adaptations. The reflective mysticism of the East suited the age at which he had now arrived, expressing, as it did, unconditional surrender to the inscrutable Will which rules the universe, and a cheerful outlook over the ever-recurring cycle of earthly phenomena.

Later lyrics.

"West-östlicher Divan."

At this time he paid his last visit to his native Frankfurt, and to the banks of the Rhine and other parts of the

sunny and joyous clime of western and southwestern Germany. This sojourn amid the scenes of his early years seemed to give a new youth to the poet. A further stimulus was added by his acquaintance and intercourse with a young, beautiful and brilliantly intellectual woman, Marianne, wife of his old Frankfurt friend Willemer. Most of the love-poems contained in the 3d and 8th books of the *Divan* (*Buch der Liebe* and *Buch Suleika*) were inspired by her, and so apt a pupil did Marianne prove, that she replied to several of those addressed to her in verses so like his own in manner and quality (including No. 92), that he incorporated them with his own, and no one suspected the presence of a strange hand.

Visit to Rhine and Main.

Marianne.

In 1816 Goethe commenced the publication of a new journal, entitled *Kunst und Alterthum* (1816–32), in which the theory and practice of Art were discussed, and in the following year started another (*Zur Naturwissenschaft, u. s. w.*, 1817–23), devoted especially to morphology. With advancing age, the reflective and didactic side of his mind, never quite absent even in his early days, naturally became more and more prominent in his poetry, and is shown in many versified proverbs and maxims under the heads *Sprüche, Sprichwörtlich, Gott und Welt, Zahme Xenien.* But this sage with the reputation for icy coldness was still warm enough and young enough to fall violently in love at the age of seventy-three, for in 1822 he was fascinated by Ulrike von Levetzow, a lovely girl of sixteen, whom he had met at Marienbad. This "late-flowering passion" cost him a tremendous

Reflective and didactic poems.

Ulrike.

struggle to conquer, and, after his old manner, he could not shake it off until he had found poetic expression for it; the relief and consolation given him by music gave rise to No. 98, one of the finest of his later lyrics.

In 1828, when his faithful friend the Grand Duke had died, Goethe retired to the beautiful castle of Dornburg, where he wrote some exquisite lyrics, including Nos. 99 f. The last years of his life were occupied in the composition of *Wilhelm Meister's Wanderjahre* (1830), and in the completion of the second part of *Faust*. In August, 1831, the finishing touches were put to this, his greatest work, first conceived at Strassburg sixty years before. "The rest of my life," he said to his faithful Eckermann, "I may now regard as a gift; it is a matter of indifference now what I do, or whether I do anything at all." A few months later, on the 22d of March, 1832, he passed away. In the mortuary chapel in the Weimar cemetery there repose the remains of three of Germany's greatest men, Carl August, the noble-hearted prince, and close by, side by side, the two men whom he delighted to honor above all others: Wolfgang Goethe and Friedrich Schiller.

Dornburg.

"Meister" and "Faust" completed.

Death of Goethe.

82. Sonette

The sonnet, never really naturalized in Germany before, was successfully revived by Bürger in 1789, and brought to perfection by A. W. Schlegel about 1800. G., at first averse to this poetic form, was afterward impelled to master it, and in 1807 wrote a series of 17 sonnets on the subject of Love, which constitute a little romance, and of which the second sonnet below is a sample.

(a) Natur und Kunſt

Written 1802; "a noble protest against all excesses which transgress æsthetic or ethical laws" (Welti, *Gesch. d. Sonettes in d. deutschen Dichtung*).

Natur und Kunſt ſie ſcheinen ſich zu fliehen,
Und haben ſich, eh' man es denkt, gefunden;
Der Widerwille[3] iſt auch mir verſchwunden,
Und beide ſcheinen gleich mich anzuziehen.

Es gilt wohl nur ein redliches Bemühen!
Und wenn wir erſt in abgemeſſ'nen Stunden
Mit Geiſt und Fleiß uns an die Kunſt gebunden,
Mag frei Natur im Herzen wieder glühen.

So iſt's mit aller Bildung auch beſchaffen:
Vergebens werden ungebundne Geiſter
Nach der Vollendung reiner Höhe ſtreben.

Wer Großes will muß ſich zuſammenraffen;
In der Beſchränkung zeigt ſich erſt der Meiſter,
Und das Geſetz nur kann uns Freiheit geben.

(b) Abſchied

This is the 7th of the 17 sonnets above referred to, written for the most part at Jena in Nov.–Dec. 1807. They have been explained by most critics as referring to his love for Minna Herzlieb, the beautiful young adopted daughter of the bookseller and publisher Frommann of that town. They are written in the fashion of Petrarch's love-sonnets to Laura, and celebrate a similarly hopeless and unattainable platonic love.

[3] Der Widerwille, "my repugnance," not merely to the limitations of the sonnet, but to esthetic law, eminently characteristic of the *Sturm und Drang*.

War unersättlich nach viel tausend Küssen,
Und mußt' mit Einem Kuß am Ende scheiden.
Nach herber Trennung tiefempfundnen Leiden
War mir das Ufer, dem ich mich entrissen,

Mit Wohnungen, mit Bergen, Hügeln, Flüssen,
So lang ich's deutlich sah, ein Schatz der Freuden;
Zuletzt im Blauen blieb ein Augenweiden
An fernentwichnen lichten Finsternissen.

Und endlich, als das Meer den Blick umgränzte,
Fiel mir zurück in's Herz mein heiß Verlangen;
Ich suchte mein Verlornes gar verdrossen.

Da war es gleich als ob der Himmel glänzte;
Mir schien, als wäre nichts mir, nichts entgangen,
Als hätt' ich alles, was ich je genossen.

83. Ergo bibamus!

Written March, 1810, one of the *Gesellige Lieder*, written chiefly after 1800 for G.'s "Mittwochskränzchen"; like his *Tischlied* still a great favorite with German students. Basedow, the educational reformer, with whom G. was intimate in the '70s, had asserted that "ergo bibamus" ("so let us drink") was a conclusion that would fit any premises, e. g. "It's fine weather, *ergo bibamus!*" "It is a horrid day, *ergo bibamus!*" etc. It happily hits the style of the songs of the vagrant medieval students. Music: Schnyder von Wartensee (*Leipziger Kommersbuch*, No. 80).

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[6] ein — Freuden, because the beloved object was there. [7 f.] "At last in the blue (distance) there remained a delight for my eyes in far-vanished bright gloom"; my eyes could still delight in the dark outline of the receding coast, which was so bright a spot for me; obs. the oxymoron. [11] mein Verlornes, "the lost object" of my love. [12–14] he finds his lost love in his heart.

Hier ſind wir verſammelt zu löblichem Thun,
Drum, Brüderchen! Ergo bibamus.
Die Gläſer ſie klingen, Geſpräche ſie ruhn,
Beherziget Ergo bibamus.
Das heißt noch ein altes, ein tüchtiges Wort:
Es paſſet zum Erſten und paſſet ſo fort,
Und ſchallet ein Echo vom feſtlichen Ort,
Ein herrliches Ergo bibamus.

Ich hatte mein freundliches Liebchen geſehn,
Da dacht' ich mir: Ergo bibamus.
Und nahte mich freundlich; da ließ ſie mich ſtehn.
Ich half mir und dachte: Bibamus.
Und wenn ſie verſöhnet euch herzet und küßt,
Und wenn ihr das Herzen und Küſſen vermißt;
So bleibet nur, bis ihr was Beſſeres wißt,
Beim tröſtlichen Ergo bibamus.

Mich ruft mein Geſchick von den Freunden hinweg;
Ihr Redlichen! Ergo bibamus.
Ich ſcheide von hinnen mit leichtem Gepäck;
Drum doppeltes Ergo bibamus.
Und was auch der Filz von dem Leibe ſich ſchmorgt,
So bleibt für den Heitern doch immer geſorgt,
Weil immer dem Frohen der Fröhliche borgt;
Drum, Brüderchen! Ergo bibamus.

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6 "It fits the first (word), and fits all the rest"; lit. "it goes on fitting." 7 ſchallet, supply es; the subj. is Echo, to which ein — *bibamus* is in apposition. 11 da — ſtehn, she turned her back on me. 12 Ich — mir, "I consoled myself." 19 mit — Gepäck, without unnecessary encumbrance. 21 "And no matter what a niggard may save by pinching himself in personal comforts"; no matter how stingy he be. 23 borgt = leiht; the two verbs are interchangeable.

Was ſollen wir ſagen zum heutigen Tag!
Ich dächte nur: Ergo bibamus.
Er iſt nun einmal von beſonderem Schlag;
Drum immer auf's neue: Bibamus.
Er führet die Freude durch's offene Thor,
Es glänzen die Wolken, es theilt ſich der Flor,
Da ſcheint uns ein Bildchen, ein göttliches, vor;
Wir klingen und ſingen: Bibamus.

84. Mailied

Written probably May, 1810; another instance of G.'s ready adaptation of the metre and sentiment of the "Volkslied." Music: R. Franz (op. 33).

Zwiſchen Weizen und Korn,
Zwiſchen Hecken und Dorn,
Zwiſchen Bäumen und Gras,
Wo geht's Liebchen?
Sag' mir das!

Fand mein Holdchen
Nicht daheim;
Muß das Goldchen
Draußen ſein.

---

[27] von — Schlag, "of a special sort," better than ordinary days—especially for drinking; Reinhold Steig (G. J. 16, 188) explains this as referring to the birthday of Queen Louise of Prussia, the 10th of March, for which, according to him, this song was originally written. [29] Er, der Tag; durch's — Thor, "in at the wide-open gate"; our spirits are wide awake for joy to enter in. [31] Bacchus, or perhaps Joy or Love; Steig explains this also as referring to the queen.

[1] Korn = Roggen, "rye"; dial. usage. [6, 8] Holdchen ("sweetheart"). Goldchen ("darling"), coined dimins.; Gold was G.'s favorite epithet for Frau von Stein. [8] Muß, supply es; also in l. 10 below.

Grünt und blühet
Schön der Mai;
Liebchen ziehet
Froh und frei.

An dem Felsen bei'm Fluß,
Wo sie reichte den Kuß,
Jenen ersten im Gras,
Seh' ich etwas!
Ist sie das?

85. Gedichte

Probably written 1821.

Gedichte sind gemahlte Fensterscheiben!
Sieht man vom Markt in die Kirche hinein
Da ist alles dunkel und düster;
Und so sieht's auch der Herr Philister:
Der mag denn wohl verdrießlich sein
Und lebenslang verdrießlich bleiben.

Kommt aber nur einmal herein!
Begrüßt die heilige Kapelle;
Da ist's auf einmal farbig helle,
Geschicht' und Zierrath glänzt in Schnelle,
Bedeutend wirkt ein edler Schein;

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[12] ziehet (vorbei), "passes by." [15] reichte = gab.

[4] The Philistine, who is devoid of grace, has been made familiar in English literature by Matthew Arnold; he is the "heathen outcast," as opposed to the "chosen people" (l. 12 below). [8] The chapels in the great churches have the finest windows. [10] Geschicht' und Zierrath, "history and ornament," i. e. Church history in colored pictures; in Schnelle, "suddenly." [11] "a noble appearance has an effective significance."

Dieß wird euch Kindern Gottes taugen,
Erbaut euch und ergetzt die Augen!

86. Proœmion

Lines 1–14 written 1816; ll. 15–26 probably 1812. *Proœmion* (Grk.) = "prefatory poem"; opens a new division of G.'s poems, *Gott und Welt.* It is his confession of faith as a follower of Spinoza and a believer in the unity of God and Nature.

Im Namen deſſen, der Sich ſelbſt erſchuf!
Von Ewigkeit in ſchaffendem Beruf;
In Seinem Namen der den Glauben ſchafft,
Vertrauen, Liebe, Thätigkeit und Kraft;
In Jenes Namen, der, ſo oft genannt,
Dem Weſen nach blieb immer unbekannt:

So weit das Ohr, ſo weit das Auge reicht
Du findeſt nur Bekanntes das Ihm gleicht,
Und deines Geiſtes höchſter Feuerflug
Hat ſchon am Gleichniß, hat am Bild genug;
Es zieht dich an, es reißt dich heiter fort,
Und wo du wandelſt ſchmückt ſich Weg und Ort;
Du zählſt nicht mehr, berechneſt keine Zeit,
Und jeder Schritt iſt Unermeßlichkeit.

---

[2] in — Beruf; the creative power as the highest attribute of the Deity. [7–10] We behold Him only in sensuous phenomena that resemble Him, and the highest flights of our spirit can only imagine a parable, an image of Him (D.). [10] Cf. *Faust*, II, 12104 f.: "Alles Vergängliche ist nur ein Gleichniss." [11] "We are attracted, we are carried away rejoicing." [13 f.] His works are limited neither by numbers, nor by time, nor by space (D.).

Was wär' ein Gott, der nur von außen ſtieße,
Im Kreis das All am Finger laufen ließe!
Ihm ziemt's, die Welt im Innern zu bewegen,
Natur in Sich, Sich in Natur zu hegen,
So daß was in ihm lebt und webt und iſt,
Nie Seine Kraft, nie Seinen Geiſt vermißt.

Im Innern iſt ein Univerſum auch;
Daher der Völker löblicher Gebrauch,
Daß jeglicher das Beſte was er kennt,
Er Gott, ja ſeinen Gott benennt,
Ihm Himmel und Erden übergibt,
Ihn fürchtet, und wo möglich liebt.

87. Gegenwart

Written 16th Dec. 1812 after dinner, as an improved text for a melody which had just been sung to the guitar. Music: R. Franz (op. 33).

Alles kündet dich an!
Erſcheinet die herrliche Sonne,
Folgſt du, ſo hoff' ich es, bald.

15–20 God *in* Nature as opposed equally to Descartes' dualism of God *and* World, and to the conception of an extramundane Creator. 21–26 There is *within* the human soul a universe (the microcosm), which corresponds to the *external* universe (the macrocosm), and largely interprets and determines our conception of the latter, and of God (cf. No. 38, ll. 49 ff. and note); L. interprets the two universes as spirit and matter respectively, as attributes of the Deity according to Spinoza.

Trittſt du im Garten hervor,
So biſt du die Roſe der Roſen,
Lilie der Lilien zugleich.

Wenn du im Tanze dich regſt,
So regen ſich alle Geſtirne
Mit dir und um dich umher.

Nacht! und ſo wär' es denn Nacht!
Nun überſcheinſt du des Mondes
Lieblichen, labenden Glanz.

Labend und lieblich biſt du,
Und Blumen, Mond und Geſtirne
Huldigen, Sonne, nur dir.

Sonne! ſo ſei du auch mir
Die Schöpferin herrlicher Tage;
Leben und Ewigkeit iſt's.

88. Gefunden

Improvised 26th Aug. 1813, on a walking-tour in the Thuringian Forest, and sent to his wife; idealizes his first meeting with her, twenty-five years previously, and her removal to his "Gartenhaus," together with the other members of her family; cf. the "Lied," "*Im Vorübergehn*" (W. 3, 49; H. 1, 201), on the same theme. Music: Zelter; Fuchs (op. 6); Meinardus (op. 18).

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5 f. She is the fairest of roses and lilies. 10 The mention of the stars suggests that night has fallen. 13 Labend = einladend. 18 "It is eternal life to me" when thou shinest; Leben und Ewigkeit = ewiges Leben (hendiadys).

Ich ging im Walde
So für mich hin,
Und nichts zu ſuchen
Das war mein Sinn.

Im Schatten ſah ich
Ein Blümchen ſtehn,
Wie Sterne leuchtend,
Wie Äuglein ſchön.

Ich wollt' es brechen,
Da ſagt' es fein:
Soll ich zum Welken
Gebrochen ſein?

Ich grub's mit allen
Den Würzlein aus,
Zum Garten trug ich's
Am hübſchen Haus.

Und pflanzt' es wieder
Am ſtillen Ort;
Nun zweigt es immer
Und blüht ſo fort.

89. Talismane

Written 1814–15. Talismans are stones, on which mystic inscriptions or figures with supposed magic virtue are engraved; hence applied to any maxim. This and the six following poems are taken from the *Divan*.

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1 f. "I was just walking through the forest," in deep thought. 10 fein, "gently."

Gottes iſt der Orient!
Gottes iſt der Occident!
Nord- und ſüdliches Gelände
Ruht im Frieden ſeiner Hände.

Er, der einzige Gerechte,
Will für Jedermann das Rechte.
Sei, von ſeinen hundert Namen,
Dieſer hochgelobet! Amen.

Mich verwirren will das Irren;
Doch du weißt mich zu entwirren.
Wenn ich handle, wenn ich dichte,
Gieb du meinem Weg die Richte.

90. Höchſte Gunſt

Written at Frankfurt, 27th May, 1815; the recurring rhyme "gefunden" is a concession of G.'s to the form of Oriental poem known as "ghazel."

Ungezähmt ſo wie ich war
Hab' ich einen Herrn gefunden,

---

[1] f. from the Koran. L. compares Ps. xxiv, 1, "The earth is the Lord's, and the fulness thereof; the world, and they that dwell therein." [3] Nord-; the hyphen represents the termination -liches of the following adj.; the umlaut is omitted as unnecessary. [4] Frieden = Schutz. [5] "The All-Just" is one of the Mohammedan ninety-nine (not one hundred) names of God. [8] Dieſer, viz. der Gerechte. [9] "Error threatens to confuse me"; cf. *Faust*, I, 317: Es irrt der Mensch, so lang er strebt. [10] die Richte, "the right direction."

[1] Allusion to his years of *Sturm und Drang*. [2] Herrn, Carl August.

Und gezähmt nach manchem Jahr
Eine Herrin auch gefunden.
Da ſie Prüfung nicht geſpart
Haben ſie mich treu gefunden,
Und mit Sorgfalt mich bewahrt
Als den Schatz, den ſie gefunden.
Niemand diente zweien Herrn
Der dabei ſein Glück gefunden;
Herr und Herrin ſehn es gern
Daß ſie beide mich gefunden,
Und mir leuchtet Glück und Stern
Da ich beide ſie gefunden.

91. „An vollen Büſchelzweigen"

Written 24th Sept. 1815 at Heidelberg, in the chestnut-groves that abound there. On the previous day, after a short separation, Marianne von Willemer, his "Suleika," had arrived from Frankfurt, where G. had been her husband's guest for some weeks previously.

An vollen Büſchelzweigen,
Geliebte, ſieh nur hin!
Laß dir die Früchte zeigen
Umſchalet ſtachlig grün.

Sie hängen längſt geballet,
Still, unbekannt mit ſich,
Ein Aſt der ſchaukelnd wallet
Wiegt ſie geduldiglich.

---

[4] Herrin, Christiane. [13] Glück und Stern, hendiadys for Glücksſtern (L.).

[4] "Enveloped with their prickly green shell."

Doch immer reift von Innen
Und ſchwillt der braune Kern,
Er möchte Luft gewinnen
Und ſäh' die Sonne gern.

Die Schale platzt und nieder
Macht er ſich freudig los;
So fallen meine Lieder
Gehäuft in deinen Schooß.

92. Suleika

Written at Darmstadt, 26th Sept. 1815, by Marianne von Willemer, G.'s "Suleika," after leaving Heidelberg, where they had met. She also, according to her own confession, contributed Nos. 5 and 39 of the eighth book of the *Divan* (*Buch der Liebe*), and possibly others. It is given here both as one of the best-known and finest poems of the collection, and as a specimen of her aptitude as a poetic pupil of G. Music: Mendelssohn (op. 34, No. 4).

Ach, um deine feuchten Schwingen,
Weſt, wie ſehr ich dich beneide:
Denn du kannſt ihm Kunde bringen
Was ich in der Trennung leide!

Die Bewegung deiner Flügel
Weckt im Buſen ſtilles Sehnen;
Blumen, Augen, Wald und Hügel
Stehn bei deinem Hauch in Thränen.

---

13 *f.* nieder — los, "it (the kernel) falls down, glad (to be released)."

1 *f.* The west wind brings rain in Europe.

Doch dein mildes ſanftes Wehen
Kühlt die wunden Augenlieder;
Ach, für Leid müßt' ich vergehen,
Hofft' ich nicht zu ſehn ihn wieder.

Eile denn zu meinem Lieben,
Spreche ſanft zu ſeinem Herzen;
Doch vermeid' ihn zu betrüben
Und verbirg ihm meine Schmerzen.

Sag' ihm, aber ſag's beſcheiden:
Seine Liebe ſei mein Leben,
Freudiges Gefühl von beiden
Wird mir ſeine Nähe geben.

93. Hatem

Dated 30th Sept. 1815; Hatem was the name adopted by G. as lover of Suleika.

Locken, haltet mich gefangen
In dem Kreiſe des Geſichts!
Euch geliebten braunen Schlangen
Zu erwidern hab' ich nichts.

Nur dies Herz, es iſt von Dauer,
Schwillt in jugendlichſtem Flor;
Unter Schnee und Nebelſchauer
Raſ't ein Ätna dir hervor.

Du beſchämſt wie Morgenröthe
Jener Gipfel ernſte Wand,

[7] Allusion to the poet's advanced age of 66. [9 ff.] The heights about Heidelberg are meant; thy youth, says the poet, puts my old age

Und noch einmal fühlet Hatem
Frühlingshauch und Sommerbrand.

Schenke her! Noch eine Flasche!
Diesen Becher bring' ich ihr!
Findet sie ein Häufchen Asche,
Sagt sie: der verbrannte mir.

94. Gläubige Perle

Written 1814–15; taken from the *Bostan* ("orchard") of the Persian poet Sadi; the highest expression of Islam, i. e. of that absolute and unconditional surrender to the Divine Will, which is the fundamental principle of Mohammedanism, as the parable of the dewdrop slipping into the shining sea, and content to be swallowed up, expresses Nirvana, the fundamental idea of Buddhism; cf. the close of Arnold's *Light of Asia*.

Vom Himmel sank in wilder Meere Schauer
Ein Tropfe bangend, gräßlich schlug die Fluth,
Doch lohnte Gott bescheidnen Glaubensmuth
Und gab dem Tropfen Kraft und Dauer.
Ihn schloß die stille Muschel ein,
Und nun, zu ew'gem Ruhm und Lohne,
Die Perle glänzt an unsers Kaisers Krone
Mit holdem Blick und mildem Schein.

95. Einlaß

Written 24th April, 1820; suggested by Thomas Moore's *Lalla Rookh* ("Paradise and the Peri"); the Houris are Mohammedan

to the blush, as the rosy light of dawn does yonder rocky walls. [11] Hatem, the assumed for the real name, Goethe, which rhymes with l. 9. [13] The cup-bearer or butler (Persian "Saki") is a standing figure in Oriental poetry.

spirits in female form who keep watch at the gates of Paradise. The poem is given here out of its proper chronological order, so as not to interrupt the continuity of the *Divan* poems.

Huri

Heute ſteh' ich meine Wache
Vor des Paradieſes Thor,
Weiß nicht grade wie ich's mache,
Kommſt mir ſo verdächtig vor!

Ob du unſern Mosleminen
Auch recht eigentlich verwandt?
Ob dein Kämpfen, dein Verdienen
Dich an's Paradies geſandt?

Zählſt du dich zu jenen Helden?
Zeige deine Wunden an,
Die mir Rühmliches vermelden,
Und ich führe dich heran.

Dichter

Nicht ſo vieles Federleſen!
Laß mich immer nur herein:
Denn ich bin ein Menſch geweſen
Und das heißt ein Kämpfer ſein.

Schärfe deine kräft'gen Blicke!
Hier durchſchaue dieſe Bruſt,

---

[3] wie ich's mache, "what to do," whether to admit thee or not. [5] Mosleminen, from *moslemîna*, Arabic pl. of *moslem*, "the Faithful." [9] Helden, those who had fallen in battle in behalf of their religion, and were therefore entitled to instant admission to Paradise. [12] heran = herein, into Paradise. [13] "Don't make so much ado about it!"

Sieh der Lebens-Wunden Tücke,
Sieh der Liebes-Wunden Luſt.

Und doch ſang ich gläub'gerweiſe:
Daß mir die Geliebte treu,
Daß die Welt, wie ſie auch kreiſe,
Liebevoll und dankbar ſei.

Mit den Trefflichſten zuſammen
Wirkt' ich, bis ich mir erlangt
Daß mein Nam' in Liebesflammen
Von den ſchönſten Herzen prangt.

Nein! du wählſt nicht den Geringern!
Gib die Hand, daß Tag für Tag
Ich an deinen zarten Fingern
Ewigkeiten zählen mag.

96. Den 6. Juni 1816

The date is that of his wife's death, after a most painful illness; the entry in his diary for this day reads: "Leere und Todtenstille in und ausser mir."

Du verſuchſt, o Sonne, vergebens
Durch die düſtren Wolken zu ſcheinen!
Der ganze Gewinn meines Lebens
Iſt ihren Verluſt zu beweinen.

97. Ballade

Written at the end of 1816. The original is in Percy's *Reliques*, II, 2, 10, The Beggar's Daughter of Bednall Green, an

[29] den Geringern = mich als einen Geringeren; thou wilt choose no unworthy lover in choosing me.

Elizabethan ballad, but some features, e. g. the son-in-law's feeling against his wife and children on account of their low origin, seem to have been suggested by a tale of Boccaccio (*Decam.* 2, 8). The connection of the beggar-count's fortunes with the restoration of the legitimate monarch (cf. l. 91, below) is peculiar to G., and is due to the time at which it was written, when the restoration of the Bourbons often gave rise to similar situations.

Analysis: 1–9, The children invite the aged beggar-minstrel to enter the castle to sing them a ballad; 10–18, he begins the tale of his own expulsion, without disclosing his identity; 19–27, the count as a beggar-minstrel, 28–35, growth of his daughter in beauty, stature and nobility; 37–45, wooing and winning of the daughter by the prince; 46–50, parting of father and daughter; 51 ff., the minstrel suddenly speaks in the first person, revealing himself as the children's grandsire; 55–60, the children's father appears, abuses the minstrel, whom he does not recognize, and orders his arrest; 61 f., the mother, returning from prayer in the castle-chapel, intercedes, though not recognizing her father; 64–72, the infuriated prince reproaches his wife and children with their low origin; 73–81, the aged minstrel's dignified bearing increases the prince's rage; 82–90, the minstrel reveals himself as the legitimate lord of the castle, returning to power with his master, the legitimate king, at whose fall he too had been driven into exile; 91–99, happy solution.

Herein, o du Guter! du Alter herein!
Hier unten im Saale da ſind wir allein,
Wir wollen die Pforte verſchließen.
Die Mutter ſie betet, der Vater im Hain
Iſt gangen die Wölfe zu ſchießen.
O ſing' uns ein Mährchen, o ſing' es uns oft,
Daß ich und der Bruder es lerne,
Wir haben ſchon längſt einen Sänger gehofft,
Die Kinder ſie hören es gerne.

1–9 Spoken by one of the children. 5 gangen = gegangen, archaic form of part. without prefix.

Im nächtlichen Schrecken, im feindlichen Graus
Verläßt er das hohe, das herrliche Haus,
Die Schätze die hat er vergraben.
Der Graf nun so eilig zum Pförtchen hinaus,
Was mag er im Arme denn haben?
Was birget er unter dem Mantel geschwind?
Was trägt er so rasch in die Ferne?
Ein Töchterlein ist es, da schläft nun das Kind. —
Die Kinder sie hören es gerne.

Nun hellt sich der Morgen, die Welt ist so weit,
In Thälern und Wäldern die Wohnung bereit,
In Dörfern erquickt man den Sänger,
So schreitet und heischt er undenkliche Zeit,
Der Bart wächs't ihm länger und länger;
Doch wächs't in dem Arme das liebliche Kind,
Wie unter dem glücklichsten Sterne,
Geschützt in dem Mantel vor Regen und Wind —
Die Kinder sie hören es gerne.

Und immer sind weiter die Jahre gerückt,
Der Mantel entfärbt sich, der Mantel zerstückt,
Er könnte sie länger nicht fassen.
Der Vater er schaut sie, wie ist er beglückt!
Er kann sich für Freude nicht lassen;
So schön und so edel erscheint sie zugleich,
Entsprossen aus tüchtigem Kerne,

---

10 im — Graus, amid the horror of a hostile attack. 13 The verb (flieht) is omitted, to make the narrative more vivid; Pförtchen, "postern." 23 schreitet und heischt, "strolls and begs." 30 sie, the daughter. 32 für = vor. 34 aus — Kerne, "from a sound stock."

Wie macht ſie den Vater, den theuren, ſo reich! —
Die Kinder ſie hören es gerne.

Da reitet ein fürſtlicher Ritter heran,
Sie recket die Hand aus, der Gabe zu nahn,
Almoſen will er nicht geben.
Er faſſet das Händchen ſo kräftiglich an:
Die will ich, ſo ruft er, auf's Leben!
Erkennſt du, erwidert der Alte, den Schatz,
Erhebſt du zur Fürſtin ſie gerne;
Sie ſei dir verlobet auf grünendem Platz —
Die Kinder ſie hören es gerne.

Sie ſegnet der Prieſter am heiligen Ort,
Mit Luſt und mit Unluſt nun ziehet ſie fort,
Sie möchte vom Vater nicht ſcheiden.
Der Alte er wandelt nun hier und bald dort,
Er träget in Freuden ſein Leiden.
So hab' ich mir Jahre die Tochter gedacht,
Die Enkelein wohl in der Ferne;
Sie ſegn' ich bei Tage, ſie ſegn' ich bei Nacht —
Die Kinder ſie hören es gerne.

Er ſegnet die Kinder; da poltert's am Thor,
Der Vater da iſt er! Sie ſpringen hervor,
Sie können den Alten nicht bergen. —
Was lockſt du die Kinder! du Bettler! du Thor!
Ergreift ihn, ihr eiſernen Schergen!

---

[38] der — nahn, "to meet the gift." [42] "When thou seest what a treasure she is." [44] Cf. the original: "upon ane greene." [46] Sie, "them," the prince and the beggar-maid; am — Ort, in a church or chapel. [47] With mingled feelings of joy in her love and pain at parting. [56] Der — er, spoken by the children. [58] Was = warum. [59] ihr —

Zum tiefsten Verließ den Verwegenen fort!
Die Mutter vernimmt's in der Ferne,
Sie eilet, sie bittet mit schmeichelndem Wort —
Die Kinder sie hören es gerne.

Die Schergen, sie lassen den Würdigen stehn,
Und Mutter und Kinder sie bitten so schön;
Der fürstliche Stolze verbeißet
Die grimmige Wuth, ihn entrüstet das Flehn,
Bis endlich sein Schweigen zerreißet:
Du niedrige Brut! du vom Bettlergeschlecht!
Verfinsterung fürstlicher Sterne!
Ihr bringt mir Verderben! Geschieht mir doch Recht —
Die Kinder sie hören's nicht gerne.

Noch stehet der Alte mit herrlichem Blick,
Die eisernen Schergen, sie treten zurück,
Es wächst nur das Toben und Wüthen.
Schon lange verflucht' ich mein ehliches Glück,
Das sind nun die Früchte der Blüthen!
Man läugnete stets, und man läugnet mit Recht,
Daß je sich der Adel erlerne,
Die Bettlerin zeugte mir Bettlergeschlecht —
Die Kinder sie hören's nicht gerne.

Und wenn euch der Gatte, der Vater verstößt,
Die heiligsten Bande verwegentlich löst;

Schergen, "ye mail-clad minions"; addressed to his men-at-arms. [66] Der — Stolze, "the haughty prince"; verbeißet, "swallows," represses. [68] zerreißet, "is broken" in violent rage; passive. [70] The beggar-maid's children are a blot on his princely house; Verfinsterung, apposition to Brut above. [71] Geschieht — Recht, "and indeed it serves me right." [88] verwegentlich, enlarged adv. form for verwegen,

So kommt zu dem Vater, dem Ahnen!
Der Bettler vermag, ſo ergraut und entblößt,
Euch herrliche Wege zu bahnen.
Die Burg die iſt meine! Du haſt ſie geraubt,
Mich trieb dein Geſchlecht in die Ferne;
Wohl bin ich mit köſtlichen Siegeln beglaubt! —
Die Kinder ſie hören es gerne.

Rechtmäßiger König er kehret zurück,
Den Treuen verleiht er entwendetes Glück,
Ich löſe die Siegel der Schätze.
So rufet der Alte mit freundlichem Blick:
Euch künd' ich die milden Geſetze.
Erhole dich, Sohn! Es entwickelt ſich gut,
Heut einen ſich ſelige Sterne,
Die Fürſtin ſie zeugte dir fürſtliches Blut —
Die Kinder ſie hören es gerne.

98. Ausſöhnung

Written at Marienbad, 19th Aug. 1823; dedicated and sent to Madame Szymanowska, the Polish pianist, whose artistic and sympathetic playing had roused the poet from the torpor which had

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"ruthlessly." [85] ſo — entblößt, "gray-haired and beggared as he seems." [86] To open the way to greatness for you by his influence with the restored king. [89] mit — Siegeln, "with precious seals," valuable documents, bearing the royal seal, and restoring his property. [92] entwendetes Glück, the rank and property of which they had been deprived. [93] He reveals the place where he had buried the treasure on the night of his flight (cf. l. 12 above). [95] die — Geſetze, "the merciful decrees," the decree of amnesty. [96] Es — gut, "all ends well." [97] "to-day happy stars combine," viz. pardon for your rebellion, and the knowledge that your children are not low-born.

affected him since his renunciation of Ulrike von Levetzow. It is the last of three poems, forming the so-called *Trilogie der Leidenschaft*; the famous *Marienbader Elegie*, in which the renunciation of this love is expressed, is the second poem in this "trilogy" (see W. 3, 17 ff.; H. 1, 185 ff.).

Die Leidenschaft bringt Leiden! — Wer beschwichtigt
Beklommnes Herz dich, das zuviel verloren?
Wo sind die Stunden, überschnell verflüchtigt?
Vergebens war das Schönste dir erkoren!
Trüb' ist der Geist, verworren das Beginnen;
Die hehre Welt wie schwindet sie den Sinnen!

Da schwebt hervor Musik mit Engelschwingen,
Verflicht zu Millionen Tön' um Töne,
Des Menschen Wesen durch und durch zu dringen,
Zu überfüllen ihn mit ew'ger Schöne:
Das Auge netzt sich, fühlt im höhern Sehnen
Den Götter-Werth der Töne wie der Thränen.

Und so das Herz erleichtert merkt behende
Daß es noch lebt und schlägt und möchte schlagen,
Zum reinsten Dank der überreichen Spende
Sich selbst erwidernd willig darzutragen.
Da fühlte sich — o daß es ewig bliebe! —
Das Doppel-Glück der Töne wie der Liebe.

---

[3] überschnell verflüchtigt, "that fleeted by all too rapidly." [4] war ... dir erkoren, "hadst thou chosen"; dir is dat. of agent with pass. voice. [5] das Beginnen, "thine (every) effort." [6] die — Welt, "the sublime world" of love. [8] "And weaves tone upon tone by the million." [9] des Menschen, himself. [10] behende = schnell, sogleich. [15] Spende, the "gift" of music.

99. Dem aufgehenden Vollmonde

Dornburg, 25. August 1828

G. had gone to the castle of Dornburg in July to commune with himself after the death of Carl August (14th June); the poem was sent to Marianne von Willemer 23d Oct., to remind her of their mutual compact to think of each other at the full moon.

Willſt du mich ſogleich verlaſſen!
Warſt im Augenblick ſo nah!
Dich umfinſtern Wolkenmaſſen
Und nun biſt du gar nicht da.

Doch du fühlſt wie ich betrübt bin,
Blickt dein Rand herauf als Stern!
Zeugeſt mir daß ich geliebt bin,
Sei das Liebchen noch ſo fern.

So hinan denn! hell und heller,
Reiner Bahn, in voller Pracht!
Schlägt mein Herz auch ſchmerzlich ſchneller,
Überſelig iſt die Nacht.

100. Dornburg, September 1828

Früh wenn Thal, Gebirg und Garten
Nebelſchleiern ſich enthüllen,
Und dem ſehnlichſten Erwarten
Blumenkelche bunt ſich füllen;

Wenn der Äther, Wolken tragend,
Mit dem klaren Tage ſtreitet,

---

[6] Blickt; supply es. [7] zeugeſt = bezeugeſt, "bear'st me witness." [9] "Mount higher then, brighter and brighter." [10] Reiner Bahn, "with clear (unclouded) course"; adv. gen. of manner.

Und ein Oſtwind, ſie verjagend,
Blaue Sonnenbahn bereitet;

Dankſt du dann, am Blick dich weidend,
Reiner Bruſt der Großen, Holden,
Wird die Sonne, röthlich ſcheidend,
Rings den Horizont vergolden.

101. Sprichwörtlich

G.'s maxims under this head are partly rhymed versions of common proverbs, partly expressions of some guiding sentiment or principle of his life and work; in most of them great liberties are taken with structure, rhyme and metre, in accordance with the character of proverbial verse.

(*a*) Mir gäb' es keine größ're Pein,
Wär' ich im Paradies allein.

(*b*) Wenn ein Edler gegen dich fehlt;
So thu' als hätteſt du's nicht gezählt:
Er wird es in ſein Schuldbuch ſchreiben,
Und dir nicht lange im Debet bleiben.

(*c*) Ich, Egoiſt! — Wenn ich's nicht beſſer wüßte!
Der Neid, das iſt der Egoiſte;
Und was ich auch für Wege geloffen,
Auf'm Neidpfad habt ihr mich nie betroffen.

(*d*) Nicht größern Vortheil wüßt' ich zu nennen,
Als des Feindes Verdienſt erkennen.

---

7 f. The east wind brings clearing weather in Germany. 10 der Großen, i. e. the Sun.

2 "than to be alone in Paradise"; supply als. 4 gezählt = gemerkt. 6 Debet, "debt." 9 geloffen, dial. for gelaufen. 10 "Never have you caught me walking in the ways of envy."

102. Zahme Xenien

This collection first appeared 1820–'27; these poems are distinguished from the *Xenien* of 1797, not only by their milder tone, but by their metre.

(*a*) „Sag' nur wie trägſt du ſo behäglich
Der tollen Jugend anmaßliches Weſen?"
Fürwahr ſie wären unerträglich,
Wär' ich nicht auch unerträglich geweſen.

(*b*) Wie das Geſtirn,
Ohne Haſt,
Aber ohne Raſt,
Drehe ſich jeder
Um die eigne Laſt.

(*c*) All unſer redlichſtes Bemühn
Glückt nur im unbewußten Momente.
Wie möchte denn die Roſe blühn,
Wenn ſie der Sonne Herrlichkeit erkennte!

(*d*) Nehmt nur mein Leben hin, in Bauſch
Und Bogen, wie ich's führe;
Andre verſchlafen ihren Rauſch,
Meiner ſteht auf dem Papiere.

---

[1] behäglich, "comfortably," "calmly"; usually without umlaut. [5–9] G. had adopted a star as his heraldic cognizance. Thomas Carlyle and eighteen other English admirers sent him, on the occasion of the last anniversary of his birth (31st Aug. 1831), a seal, bearing a star, with the words: "Without haste, but without rest." [5] Geſtirn, "planet." [10–13] All our happiest inspirations are spontaneous—a maxim particularly true of the poet. [14–17] The poet's inspiration is a sort of divine intoxication, to which he gives expression in his rhymes. [14 f.] in — Bogen, "in the lump."

(e) Ein reiner Reim wird wohl begehrt,
Doch den Gedanken rein zu haben,
Die edelſte von allen Gaben,
Das iſt mir alle Reime werth.

Zum 25. October 1828

(f) Willſt du dir ein gut Leben zimmern,
Mußt um's Vergangne dich nicht bekümmern,
Und wäre dir auch was verloren.
Erweiſe dich wie neu geboren;
Was jeder Tag will? ſollſt du fragen,
Was jeder Tag will wird er ſagen;
Mußt dich an eignem Thun ergötzen,
Was andre thun, das wirſt du ſchätzen;
Beſonders keinen Menſchen haſſen,
Und das Übrige Gott überlaſſen.

---

[24] "Though thou suffer some loss"; was = etwas.

APPENDIX I

ON GOETHE'S METRE

THE distinguishing characteristic of modern, and especially Germanic, as compared with antique (Greek and Roman) metre is, that while the latter depends on the quantity of the syllables, i. e. on the time occupied in uttering them, without any reference to their content or signification, modern Germanic metre depends on a wholly different principle, viz., *accent* alone; i. e. emphasis and raised tone of voice. In German metre, moreover, the accent falls on the most significant syllable (usually the stem syllable) of the word.

In old German prosody the verse was measured solely by the number of *accents* (or accented syllables) occurring therein, and the toneless or unaccented syllables were not counted at all; so that, while on the one hand the toneless syllables might be partly wanting, on the other two or more such syllables might intervene between two accented ones, or might begin or end the verse. The metrical correspondence therefore of any two verses depends on the number of accented syllables alone.

Goethe returned to the old metrical principle of German versification. We find it in his ballads, e. g. No. 10, where the first line, Es wár ein Kŏnig in Thúle (3 accents and 8 syllables), corresponds metrically to the third: Dem stérbend seíne Búhle (3 accents, but only 7 syllables). In No. 34, line 25: Ich líebe dich, mich reízt deine schŏne Gestált (11 syllables), there intervene between the first and second accents as many as three toneless syllables, yet it corresponds with line 26: Und bíst du nicht wíllig so brauch' ich Gewált (10 syllables).

A detailed metrical scheme of a portion of No. 6 is given here. The number of accents is indicated at the end of each line.

Lines 1–4.	Wén du nícht verlássest, Génius	(4)
	Nícht der Régen, nícht der Stúrm	(4)
	Háucht ihm Schâuer ûber's Hérz	(4)
	. . . . .	
Lines 39–44.	Soll dér zurûckkéhren	(3)
	Der kleíne, schwárze, féurige Báuer	(4)
	Soll dér zurûckkéhren, erwártend	(4)
	Déine Gáben, Váter Brómius	(4)
	Und héllleuchtend, umwârmend Féuer	(4)
	Dér kéhren múthig?	(3)

It is usual, however, as well as convenient, to call a line with accented even syllables iambic, with accented odd syllables trochaic; but it must be remembered that German metre has no feet, and knows neither long nor short syllables, but only accented and unaccented ones.

APPENDIX II

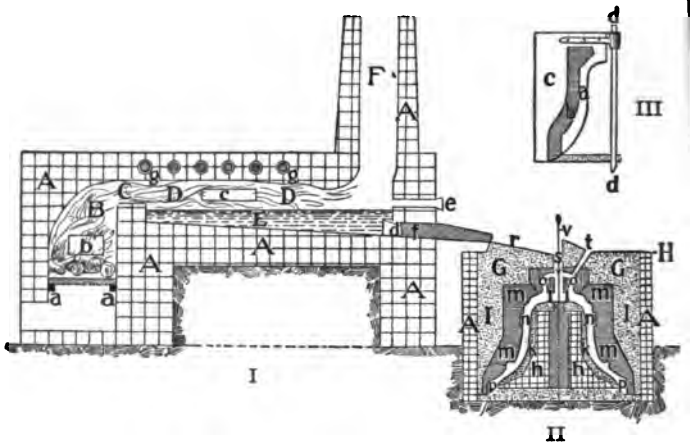
THE TECHNICAL PROCESS OF BELL-FOUNDING

A. THE MOLDING.—Below the level of the foundry floor is a large and deep pit (*Dammgrube*; cf. ll. 1 and 29), somewhat deeper than the required height of the bell, in which the "form" (*die Form*) or "mold" is prepared for the casting by the following process:

1. A hollow cylinder of brick, called the "core" (*der Kern*), is built on the floor of the pit, leaving openings at top and bottom; this "core" has approximately the size and shape of the inside or hollow of the bell to be cast; over this brick "core" there are now spread successive layers of damp clay or sand, mixed with hair etc. to give greater cohesion, to which a molding-board (*Schablone*) gives the exact shape of the *inner* (concave) surface of the bell, and which is dried by a fire lighted inside the brick "core," and then glazed with a solution of sifted ashes.

2. On this a second layer of clay, called the "thickness" (*die Dicke*) or "model" (*das Modell*), is spread, which is made to correspond exactly with the shape, size and thickness of the bell; the outside surface of this layer, by means of a second molding-board, is given the precise shape of the *outer* (convex) surface of the bell, and is similarly glazed with the solution of ashes.

3. Over this is spread a third layer of clay, the "shell" (*der Mantel*), the *inner* surface of which also corresponds to the *outer* surface of the bell; it is strengthened by iron hoops, and when fin-



THE BELL-FOUNDRY

I. Furnace (*Giess-Ofen*)

A. Masonry (Mauerwerk).
B. Fire-hearth (Feuerherd).
C. Throat (Schwalch, l. 24).
D. Smelting-hearth (Schmelzherd).
E. Bell-metal (Glockenspeise, l. 27).
F. Chimney or flue (Kamin, Schornstein).
a. Grate.
b. Stoke-hole (Schürloch).
c. Door through which the metals are introduced.
d. Plug (Zapfen, l. 151).
e. Schauloch, for watching the fusion.
f. Runner (Rinne).
g. Six draft-holes or wind-pipes, l. 80.

II. Mould (*Giess-Form*)

A. Masonry (Mauerwerk).
G. Pit (Dammgrube).
H. Level of foundry floor.
I. Earth filling.
h. Brick core (Kern).
k. Sand core.
l. Thickness or model (Dicke, Modell).
m. Shell (Mantel, l. 339).
n. Ear or rim (Haube or Helm, l. 386).
o. Handle (Henkel, l. 153, or Helm).
p. Rim (Kranz).
r. Gutter (Giessbahn).
s. Gate or sprew (Trichter).
t. Air-hole (Ventil).
v. Iron staple or pivot for moulding-boards (afterward removed).

III. Moulding-Boards (*Schablonen*)

a. Core (Kern).
b. Thickness (Dicke).
c. Shell (Mantel).
d. Staple or pivot (Eisenstab).

ished and dried is raised out of the pit in a solid mass by means of ropes and pulleys.

4. The "thickness" or "model" is then carefully picked off the "core," and the "shell" (*Mantel*) replaced, thus leaving a hollow space between shell and core, which corresponds accurately in size and shape to that of the intended bell; "core," "thickness" and "shell" together constitute what S. calls the "*Form*."

5. On top of this "form" is placed the handle (*Henkel*, *Helm* or *Krone*), separately molded, and consisting of four or six arches surrounding a central point, in which there is a funnel-shaped opening, "gate" or "sprew" (*Trichter*); through this opening the fluid metal eventually enters (cf. l. 153).

6. The pit is then filled with sand and ashes, which are thoroughly rammed down, and the "form" is now ready (cf. ll. 1 and 8) for

B. THE CASTING.—This is the point at which the action of the poem begins. The smelting and fusion of the ingredients of which the bell-metal (*Glockenspeise*, l. 27) is to consist, viz. copper and tin, usually in the proportion of 78 to 22, precedes the casting proper. This process takes place in the smelting-furnace, a reverberatory furnace which consists of two principal parts: the "grate" (*Feuerherd*) and the smelting-hearth (*Schmelzherd*). The metals are introduced through a door into the latter, on a floor slanting toward the outlet from which the molten mass is to flow. The fire in the "grate"—which is below the level of the other part of the furnace—is kindled of dry pine billets (ll. 21 f.), giving a quick, fierce heat, and the flame strikes inward through a narrow throat or flue (*Schwalch*, ll. 23 f.) *above* the mass of metal, so that the latter is melted by the intense heat; at the other end of this is the chimney, through which the flame passes out. The opening at the lower end of the furnace is closed by a clay plug (*Zapfen*), which is driven inward at the proper time, and floats on top of the molten metal; the latter then rushes out through a runner (*Rinne*) into a gutter (*Giessbahn*) made for the purpose in the earth, and

leading to the opening (*Trichter*) in the handle (*Henkel*) of the bell; here it enters through the arches of the same into the "form," filling the vacant space between "core" and "shell" formerly occupied by the "thickness" or "model," and the casting process is completed.

When the metal has had time to cool, the earth is dug out of the pit, uncovering the "form"; the "shell" is lifted off and broken up, the bell polished and finished, and hoisted out of the pit, being now ready to hang in the belfry.

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